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INSPIRING MEETING OF OHIO TEACHERS IN QUAIN SETTING

Annual Convention of Music Educators Attracts State's Leading Musicians to Collegiate Town of Oxford, Home of Edgar Stillman Kelley—John C. Freund, as Guest of Honor, Makes an Eloquent Address—Awards Made in Contests for Composers and Pianists—A Native Opera Produced

OXFORD, OHIO, June 20.—The thirty-eighth annual convention of the Ohio Music Teachers' Association was held at Western College, Oxford, beginning on the afternoon of the 14th and closing at noon, Thursday, the 17th.

Dayton is the city chosen for the 1921 convention, the newly elected officers being Harry W. Procter, president; Clara Turpen Grimes, first vice-president; William G. Frizel, second vice-president; the secretary-treasurer to be appointed by the new president.

The three new directors elected were: Bertha Baur, Cincinnati; Adella Prentiss Hughes, Cleveland; Mrs. Stillman Kelley, Oxford.

This official staff is an exceedingly strong one, so a convention of importance in the musical education affairs of the State, may be confidently expected.

Dayton has many and varied musical activities, many of its leaders, socially, financially, civically and educationally, being deeply interested in the art and progress of music.

Oxford, like its English ancestor, is a town of colleges. Here is Miami University, where many graduates famous in State and National history have been educated; Oxford College for Women, which also has a brilliant history; Western College, already a college of importance, has, in the bringing of this convention, blazoned in letters of fire its determined standard for music, and added much to the musical distinction it achieved when it created a "Composer's Fellowship" and invited Edgar Stillman Kelley (then in Berlin) a great American composer, to occupy it.

There is a remarkable *esprit de corps* between the colleges in Oxford, which is exemplified by the harmonious working together of the officers of the association this year, the president, Mrs. Edgar Stillman Kelley and the secretary-treasurer Alice A. Porter, chosen from Western College; the first vice-president, Aubrey W. Martin, of Miami University; the second vice-president, Clem A. Townner, from Oxford College for Women.

There were several factors in this convention at Oxford, which will make it stand out in the memory of those who were present, as one of the unique experiences in the life of the Ohio Music Teachers' Association.

It was a delicate experiment to take a State convention to a town of such small size, where there were practically no hotels, the one in the town having accommodations for twenty persons, or thereabouts, and also, without asking assistance from the townsfolk to entertain the members of the association.

Dr. W. W. Boyd, the president of



BERTHA BAUR

Newly Elected as a Director of the Ohio Music Teachers' Association, This Distinguished Educator Has Built Up a Worthy Monument to Her Work in the Cincinnati Conservatory of Music. (See Page 15)

Western College, grasped the situation at once, and learning that the association wished to hold its convention there, invited the association in a body, to Western College, providing the entire entertainment, lodging, meals, the use of the gymnasium and swimming pool, the chapel for the meetings, music hall for conferences and concerts; committee rooms, and numerous entertainments, gave a delightful reception in his residence, Patterson Hall, and a charming group of folk dances on the college lawn by thirty students, held over after commencement for the purpose, the dances given under the direction of Miss Frances Brown, physical director.

Why They Selected Oxford

The chief reason for the selection of Oxford, and Western College for this year's convention, was that every visiting musician should see for himself, the comfortable home provided for Dr. and Mrs. Edgar Stillman Kelley, by this "Composer's Fellowship," and it is hoped that the impression made upon the visitors by the act of this college, in founding the first fellowship of this kind in the world, may inspire similar fellowships in other colleges.

It has been the policy of the association for the past few years to choose its official family from the city or town entertaining the convention, so, the officers were accordingly chosen and elected from Oxford.

A number of events stand out conspicuously in this convention, which will make it unforgettable, the first being the joyous pilgrimage to the happy home of the "Kelleys," the second being the production of an original romantic opera, in excellent style, the cast, chorus and all of the orchestra except sixteen men, who were brought from the Cincinnati Symphony Orchestra for the occasion, furnished from Oxford at Miami University.

The opera was written and conducted by Joseph Clokey, teacher of harmony and composition at Miami University and Western College, the text prepared by Anna Beiswenger, and presented by the music department of Miami University, Aubrey W. Martin, director.

A Native Opera Produced

The idea of the opera originated some years ago on the Miami campus when the

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KANSAS ABOLISHES COMMUNITY MUSIC IN THE UNIVERSITY

"Economy and Failure of Department to Attain Results Desired" Are Reasons Assigned by State Board—Founder of Work, Arthur Nevin, was Pioneer in Community Movement Throughout State—Internal Dissension Within Institution Said to Be Responsible for Official Act

TOPEKA, KAN., June 21.—The Department of Community Music, headed by Arthur Nevin, at Kansas University, has been abolished by the State Board of Administration. "Economy and failure of the department to attain the results desired," were given as reasons for the abolishment by Dr. Wilbur N. Mason, a member of the board.

James A. Kimball, State Business Manager, stated that he knew little of Mr. Nevin, and "was only interested in seeing that disbursements did not overbalance income." Increased pay for teachers recently has made this task a difficult one.

Arthur Nevin has been head of this department for years and has worked hard to introduce community singing in the State. During the war, Nevin traveled from one army cantonment to another forming singing societies, and was very successful in this work. In the fall of 1918, Nevin's health became poor, and he returned to the university to take up his work as a teacher. His wife and two sons went to France, the boys as soldiers, and Mrs. Nevin with the Red Cross.

The club women of the State and the musicians in the smaller towns were especially interested in the community work done by Mr. Nevin. He organized choruses and orchestras in the smaller towns, and was very successful for two years. Then, due apparently to petty jealousies and internal troubles in the university, a constant fight was waged on the Department of Community Music. Nevin is a successful composer as well as an excellent teacher and musician.

R. Y.

Musicians' Strike Almost Certain in New York

That New York musicians would strike on July 1 was almost certain, as MUSICAL AMERICA went to press. From the offices of the Musicians' Union, a representative of MUSICAL AMERICA was informed that there was a final possibility of the managers requesting to see a committee of musicians within the short remaining time. However, there has not yet been a definite movement of this sort, so in all probability, the walk-out will not be warded off before July 1.

Big Music Conservatory Planned for Cleveland, Ohio

MUSICAL AMERICA has received information to the effect that plans are now under way in Cleveland, Ohio, for the establishment of a Conservatory of Music on a more ambitious scale, probably, than any existing conservatory in this country. A number of artists of the highest distinction have been approached with a view to securing their services as members of the faculty.

GALLO OPENS HIS N. Y. SEASON SEPT. 6

"Salome" and Wagner Operas
in English Will Be Pro-
duced at Manhattan

Fortune Gallo this week issued a preliminary prospectus of the season of grand opera at popular prices to be given at the Manhattan Opera House during the four weeks, beginning Monday, Sept. 6, Labor Day, which will signalize the return of that theater to its original purpose and its coming back under Hammerstein possession after a lapse of ten years.

Mr. Gallo's announcement promises "the most adequate and comprehensive season of grand opera ever presented at popular prices in New York City," and gives the repertoire from which offerings for the four weeks will be chosen.

While Italian works predominate, there is also considerable attention given to the modern French repertoire. Although no works entirely new to New York appear in the list, there are a number of operas that have seldom or never been heard at popular prices. Among these semi-novelties are "The Jewels of the Madonna," "Thais," "Manon," "La Navarraise," "Louise," "The Tales of Hoffman," "Tannhäuser," "Salome," "Hänsel and Gretel" and "The Secrets of Suzanne." There will also be revivals of "La Forza del Destino," "La Gioconda," "I Puritani," "Romeo and Juliet" and "Lohengrin." The more familiar list of the perennial repertoire include "Madama Butterfly," "La Bohème," "Tosca," "Aida," "Rigoletto," "Il Trovatore," "La Traviata," "Cavalleria Rusticana," "Pagliacci," "Lucia di Lammermoor," "The Barber of Seville," "Faust" and "Carmen."

The list of artists is withheld for later announcement because of negotiations for additional stars to appear as guest artists in the casts as well as the regular members of the San Carlo forces. Besides the reinforcements for leading rôles Mr. Gallo also states that the regular San Carlo orchestra, chorus and ballet will be doubled in membership for the New York invasion by enlistment from the choral, orchestral and terpsichorean units of other companies that do not begin their seasons as early as September.

Three subscription series are enumerated, each one of which will include two performances each week instead of the usual one weekly performance, so that each subscriber will obtain eight presentations in the four weeks.

Report That Joseph Bonnet May Join the Benedictine Order

According to a rumor that gained headway early this week Joseph Bonnet, the distinguished French organist, may presently join the Benedictine Order. He is already on his way to Europe for the summer and no first-hand information on the report was available. Mr. Bonnet is, however, known to be of a deeply religious nature, and the step would not seem beyond bounds of possibility. He participated recently in the Gregorian Congress in this city.

Noted Organists Will Meet Builders of Instruments at New York Convention

Many prominent organists throughout the United States will be present at the annual convention of the Organ Builders' Association of America to be held on July 26 and 27 at the Assembly Rooms of the College of the City of New York. It is planned by the builders to hold joint sessions with the organists and to take up many problems. Secretary Adolph Wangerin has arranged for several recitals by prominent organists during the two-day convention.

Spiering Journeys Abroad to Aid Stricken Musicians

Theodore Spiering, violinist and conductor sailed last week on the *Manchuria* for Europe. He will visit Berlin, where he was long an orchestra conductor; Vienna, Switzerland, Holland and London. Mr. Spiering goes abroad to study music conditions and to carry relief to some of the suffering musicians of the stricken countries. He returns to New York Sept. 15.

Mme. Galli-Curci Leaves for Paris on Visit to Mother



Photo by Keystone View Co.
Mme. Amelita Galli-Curci on Board the
"Caronia"

Amelita Galli-Curci was among the passengers leaving for Europe on the *Caronia* on June 26. Mme. Galli-Curci plans a visit to Paris to see her mother who is living there, and will return here in four weeks. Before leaving the soprano signified her intention of becoming an American citizen within the next two years.

To a representative of MUSICAL AMERICA who inquired over the telephone whether the current rumor that she had married Homer Samuels, her accompanist, was true, a woman who said she was the companion of Mme. Galli-Curci stated that the report was unfounded. "I would like to see nothing better," said the voice, "but this far nothing of the sort has happened."

SERVE TWO SUMMONSES ON GALLI-CURCI AT STEAMER

Detective Brings Prima Donna Notice
of Own and Wagner's Suits
in Two Claims

Two summonses were served upon Mme. Galli-Curci on the morning of June 26, at Pier 54, North River, by Howard Strong, just as she was about to embark for Europe on the *Caronia* for a four-weeks' visit to her mother in Paris. Strong served a summons on the prima donna for \$557.97, the balance alleged to be due him for services rendered as a detective in her recent divorce case.

At the same time the detective served a summons wherein Charles L. Wagner figures as plaintiff, and Mme. Galli-Curci as defendant, in a suit brought by Manager Wagner for \$250,000 for alleged breach of contract, and for commissions alleged due, and asking for an accounting for moneys alleged to be withheld by Mme. Galli-Curci.

Mme. Galli-Curci, upon being served by Strong, paid him \$557.97 and he then withdrew his summons, it was announced by the attorneys.

Rothwell Conductor of the Philharmonic Orchestra of Los Angeles

Through a typographical inadvertence a recent article in these pages credited Walter Henry Rothwell with being conductor of the Los Angeles Symphony, when as a matter of fact he is leader of the new organization in that city, the Philharmonic Orchestra, founded by W. A. Clark, Jr. L. E. Behymer, the Pacific Coast impresario, is business manager of the Rothwell orchestra.

LOCAL MANAGERS TO GATHER IN CHICAGO

Annual Meeting of Association
Announced for July 12
and 13

The National Concert Managers' Association, of which Bradford Mills is president, and which is composed of the leading local managers throughout the United States, will hold its annual meeting in Chicago, at the Edgewater Beach Hotel, on July 12 and 13. Elizabeth Cueny of St. Louis, the secretary of the association, has sent out announcements of the meeting and it is understood that local managers from all parts of the country, particularly the Middle West, will assemble to outline the organization's plans for the forthcoming twelve months. Election of officers will take

place and a number of cases involving disputes between local managers and national booking managers will be acted upon.

In the bulletin sent out to members of the association Mr. Mills says:

"The difficulties which have confronted your officers have been mainly that our members are so widely separated as to make personal contact except for the two brief sessions impossible. This difficulty of course can never be obviated. However, despite the inconvenience of so widely separated a membership, there is no reason why the association cannot be made a powerful factor in the upbuilding of musical interests in this country, and we believe that the future of the association is a bright one."

"In summing up the work that has been attempted this past year, it would seem to your president that in order to function properly there are two vital things necessary—a greatly increased membership, and the employment of a paid secretary who can maintain for us an office in New York, a secretary whose time can be solely devoted to our interests can be of material assistance to every member of the association."

10,000 Storm Stadium To Hear Rothwell Lead National Symphony

Inaugural Concert of Open-air Series Introduces Conductor of
Los Angeles Philharmonic in Imposing Program—Rose
Ponselle Is the Soloist

FAVORED to perfection by gracious weather and the warmth thereof the season's series of open air concerts in the Lewisohn Stadium of the New York City College was begun last Saturday evening. Until Sept. 1 these concerts will be given nightly by the erstwhile New Symphony Orchestra, conducted by Walter Henry Rothwell, largely reconstituted in personnel and rechristened with the *lucus a non lucendo* title "National" it is to wear in the future. Extra-musical pomp and circumstances blazoned this inaugural in excess of other years. Once deemed tentative and experimental, these summer night events have acquired a kind of artistic standing and social prestige. The crowd last Saturday night numbered close upon 10,000 and to a considerable extent the gathering was musically representative. All tickets were gone before the music began and it required police interference to disperse the mob of several thousand more bent upon getting in somehow, who kept up a furious clamor for nearly an hour after the Stadium gates were shut in their faces.

It was the first performance of the National Symphony Orchestra since its late infusion of new instrumental blood; hence inevitably an imperfect one. It was Mr. Rothwell's first appearance at the head of this orchestra and his first hearing in New York since the memorable days of the superior Civic Orchestra in Madison Square Garden four summers ago. Also, virtually his first attempt at conducting under the naked heavens. The program he organized for the occasion, excellent and balanced in itself, had the defects of its qualities under circumstances so far removed from ordinary concert conditions. It consisted of Schubert's "Unfinished" Symphony,

Liszt's "Les Préludes," the "Tristan" Prelude, and "Liebestod" and Chabrier's "España."

The services of Rose Ponselle were commandeered, as they were on the parallel occasion last year, to lend interest of the more palpitating sort. Extraordinarily attired, the soprano contributed Elsa's "Dream" and an air from the first act of "Trovatore," together with a quantity of encores, not all of them creditable to her musical taste.

The conditions under which the writer of these lines heard the greater part of the concert prohibit any intimate critical appraisal of the orchestra's or Mr. Rothwell's performance. The management, by carelessness or otherwise, made no provisions whatever for reviewers to occupy such points of vantage as are ordinarily esteemed their right and privilege and from the remote side seats that fell to the present recorder it was possible to hear about as much of the delicate Schubert symphony as from a park bench on Columbus Circle. A detailed report on the conductor and orchestra must therefore be deferred till such time as the writer is seated where he can hear more than an occasional burst of distant trumpets and trombones. From a point somewhat nearer the bandstand it could hardly be said that the orchestra results in the "Tristan" or Chabrier music were richly satisfying or that Mr. Rothwell appeared to have successfully gauged distances or effective acoustic adjustments.

There was much applause, however. And there was tumult and shouting over Miss Ponselle, who sang the "Lohengrin" music, especially, with fluent if not inspired delivery and with great beauty of voice. As a rather misplaced supplement to this she essayed the Bolero from the "Sicilian Vespers," which is not for her. In the "Trovatore" air vocal loveliness balanced vocal faults. Then came the inevitable "Eili, Eili" and lesser things. H. F. P.

VAST AUDIENCE AT OPENING OF RAVINIA

"Tosca" with Scotti, Easton
and Kingston Begins Season
—Mason and Hackett Win

(By Wire to Musical Merica)

CHICAGO, June 28.—The Ravinia Park opera season opened on June 26 with the biggest and most representative audience ever assembled at the park. "Tosca" was the opera given, and was presented in its entirety with but slight cuts. Scotti as *Scarpia*, Florence Easton in the title rôle and Morgan Kingston as *Cavaradossi*, made a magnificent trio of

dramatic singers, and with Papi conducting the Chicago Symphony, the musical performance rivalled any ever given of this opera in the West.

President Eckstein expressed complete satisfaction with the auspicious opening and with the excellent company he has engaged for this year.

Edith Mason fresh from her Parisian operatic triumphs and Charles Hackett of the Metropolitan, were the two stars in the performance of "Manon" sung at Ravinia on June 2. Hackett, at first somewhat restrained, came through with fine success, making a significant debut at Ravinia.

Miss Mason disclosed great vocal improvement, singing with fine tone and exquisite musical taste. Rothier was an able third in the artistic performance and Richard Hageman put much color in the score as conductor of the opera. Another capacity audience received the artists cordially. M. R.

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children of McGuffey School (named for the McGuffey School Reader man who was a resident of Oxford) were preparing a little pageant developed partly from Josephine Preston Peabody's play, "The Piper." Mr. Clokey, who was assisting with the music, was impressed by the possibilities the story offered for an operatic setting.

Miss Beiswenger, then a critic teacher in the school, offered to write the libretto if Mr. Clokey would compose the music. The work was interrupted by the war and was not finished until early in 1920. The first performance was given May 14 with Cyrena Van Gordon singing the rôle of the *Dream Lady*.

The production for the third time of this charming opera was in honor of the Music Teachers' Association convention, a compliment deeply appreciated by all the members.

One would have to go far to find among the operatic experiments of young Americans, another work so full of bright, melodious numbers original and at the same time truly beautiful harmonic outlines and even distinctively individual themes.

The orchestration is well thought out, always appropriate and from time to time included unique and characteristic effects. At the same time when the spirit of community singing is so prevalent and the desire for universal participation in musico-dramatic productions is growing more and more pronounced, the genuine success of a native opera, brought forth with the talent available at a university like Miami is something of true significance.

In this direction lies the line of progress toward the upbuilding of the much-longed-for American drama and opera supported by the people, conducted and performed by native citizens, in short—a true indigenous product. There were many predictions after the performance that this new opera would live, and thrive and be heard on every opera stage in America before many years had elapsed. This production was the initial event of the convention, establishing an atmosphere and standard that was held up throughout the entire four days' program.

Awarding of Prizes

A third significant event was the evening of the performance of the prize songs, the choruses receiving prizes be-



Group of Convention Members and Their Guests

Names on Picture, Front Row, from left to right: Mrs. Lawrence Maxwell, Cincinnati; Mrs. W. W. Boyd, wife of Western College President, Oxford; Mrs. Arthur Bradley, Cleveland, President State Federation of Musical Clubs; Edgar Stillman Kelley, composer; John C. Freund, speaker and guest of honor, Editor of MUSICAL AMERICA, New York; Mrs. Edgar Stillman Kelley, President Ohio Music Teachers Association; Ella May Smith, Director and Chairman Program Committee, Columbus. Second Row: Nellie McFadden, Mt. Vernon; Minnie Tracey, Cincinnati; Mrs. Adolph Klein, Cincinnati; Dan Beddoe, Cincinnati; Lucretia B. Jones, Cleveland; J. H. Thuman, Cincinnati; Mrs. Andrew Timberman, Columbus; Miss Thomas, Delaware; Lynell Reed, Toledo. Third Row and grouped above: Mrs. Wilkin, Connersville, Indiana; Evelyn Bowen, Logan; Alice A. Porter, Secretary-Treasurer, Oxford; Joseph Clokey, composer of opera "Pied Piper of Hamelin"; Marjorie Hurxthal, Mansfield; Harry Procter, President 1921, Dayton; Le Roy Lambert, Springfield; Margaret Heer Oman, Columbus; Emma Held, Columbus; Mrs. Goodrien, Cleveland; Mrs. McDonald, Canton; Mrs. Brandenburg, Oxford; Nellie Allen, Logan, and others.

Golson, of Cincinnati Conservatory, won the \$100 prize offered by the Madrigal Club of Miami University, for a Women's Chorus. This last chorus was entitled "A Spring Symphony" and was written in three movements—*Adagio, appassionata*—*Scherzo*—and *Finale-Presto*. "Spring and Youth," a chorus for women's voices, written by Samuel Richard Gaines, Columbus, received honorable mention.

George Leighton, of Cincinnati Conservatory, won the John Hoffman sacred chorus prize of \$50, with his work, "Hear My Prayer." Carl Hugo Grimm, of Cincinnati, with his song, "Easter Morn," and John Meldrum with his song, "Winter Twilight," were a tie for the Bertha

by Ella May Smith for a chamber work. The prize songs were sung delightfully, the Grimm song, "Easter Morn," sung by Mrs. Florence Evans, of Cincinnati, who has so recently been heard in New York with fine success, and is already highly appreciated in her home city; the other, "Winter Twilight," charmingly sung by Lucy De Young.

Mrs. Lillian Wiesike sang three other songs which were submitted for the prize, which were considered quite good enough to be presented, the choice being so close it seemed fair to have them all sung. These songs, the composers not being announced, were "The Dream," "In Maytime" and "The Dove."

Mrs. Wiesike has not only a fine voice,

AMERICA, who made an eloquent address upon "The Trend of Music in America." It was a scholarly treatment of the subject, albeit bristling with facts, giving a careful and comprehensive survey of musical conditions, and intelligently pointing out the weaknesses in our educational curricula, made valuable suggestions in regard to the matter and manner of overcoming these weaknesses.

To an audience of college folk and students, his illuminating remarks found quick response, excited frequent and spontaneous applause, and at the close Mr. Freund was warmly and sincerely thanked for his splendid address, and a rising vote of thanks and appreciation was accorded him.

At the Wednesday Luncheon Mr. Freund was again the "Guest of Honor" at which time Dean Minnich of Miami University, made an address, paying a well-deserved tribute to Mr. Freund, praising him earnestly for the strength of his valiant fight for everything better in life and music, an address which spoke so eloquently, as well as tenderly about Mr. Freund and his work, Dean Minnich mentioning that he had been reading Mr. Freund's editorials for some past years, and felt qualified to speak of them. He said he felt justified in saying that Mr. Freund had done more for the cause than any other man living. When Mr. Freund, deeply moved, arose to respond to this well deserved and entirely personal tribute, there were few dry eyes in the hall.

It was through Mr. Freund's friendship and admiration for Edgar Stillman Kelley that he was persuaded to come to this convention as a "Guest of Honor," the musicians present feeling that it was directly tributary to this friendship; but once Mr. Freund found the intense interest felt for his campaign among the rank and file of the association members, he felt that he was with a body of men and women friends of music, awake to the needs of the country musically, and ready to take a firm stand for the 100 per cent American. Mr. Freund urged the musicians and music teachers to get together, hold together and work together. They had no fight with one another. Their great struggle was to animate the great indifferent, inert mass of the people which had not yet awakened to what music could do for them in their daily lives.

The Musical Program

Among the splendid contributions to the program musically during the day sessions were a short organ recital in Kumler Chapel Tuesday afternoon by Clarence Dickinson, the well-known New York City organist; a short though

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Dance on the Green at Western College, Oxford, Ohio

ing awarded, but they will not be performed until next year, as it is well nigh impossible to hold a sufficient number of student singers after commencement to sing them.

The prizes were as follows: Horace Whitehouse, director of music at Ohio Wesleyan University, won the \$100 prize offered by Frank A. Seiberling, of Akron, for a mixed chorus. The title of this chorus was "Daybreak." Florence

Baur \$100 prize, so Miss Baur was requested to divide the prize equally between the two composers. There were thirty-four songs submitted, and half as many choruses, the most of which were worthy of consideration. This prize giving feature is likely to be a permanent one, two prizes already on the lists for next year. One offered by John C. Freund for a song, the judges to pay special attention to diction, the other

but excellent style, her sincere presentation of the competition songs, winning enthusiastic praise and warm commendation. It is comforting to have an European schooled artist so really interested in the work of her native land, and so perfectly willing to present them artistically.

The speaker for this evening and the guest of honor of the convention was John C. Freund, editor of MUSICAL

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charming recital prefaced by descriptive remarks of her instrument and its history, the harp, by Louise Schell-schmidt Koehne, of Indianapolis; a short sketch of three American composers, John Alden Carpenter, A. Walter Kramer, Frank La Forge and Stillman Kelley, prepared by Minnie Tracey of Cincinnati; one song by each composer brilliantly sung by her pupil, Florence Ennekin, dramatic soprano.

Edgar Stillman Kelly accompanied his own song, "Israfel," the young singer giving a most artistic interpretation of the song, which tremendously pleased and moved the composer. The other songs were "The Day Is No More," John Alden Carpenter; "Of the Robin and the Master," A. Walter Kramer; "Out in the Road," Frank La Forge. These songs were quite enthusiastically received, every one requested again the next day at the final session.

Hazel Brandenburg gave a group of violin solos in a short program, closing with several piano numbers by Clem A. Towner of Oxford College, played by his

Adella Prentiss Hughes spoke entertainingly about the organization of the Cleveland Orchestra, and the work being done in Cleveland in the way of educational philanthropy. The avenue being opened up for orchestral concerts in the public schools by this orchestra as described by the speaker, gave fresh courage and inspiration to members from other cities, which had not yet reached the point of success achieved by the Cleveland organization under the able management of Mrs. Hughes.

Mrs. Frank A. Seiberling, president of the National Federation of Musical Clubs, was not only guest of honor at the Tuesday luncheon, but spoke at the afternoon session on the "Aims and Ideals of the National Federation."

Mrs. Seiberling is so sincere, earnest and idealistic in her labors that no one feels that she can fail to reach the zenith of her plans, and start successfully the great movement for musical education in the public schools as well as the studio and music school. Every phase of music interests this deeply musical woman, so that the convention was favored several times in hearing words of counsel, wisely given, always appropriately and timely as to season.

An al fresco conference was held under the trees on the lawn, benches and chairs being carried out for the occasion, the conference presided over and



Joseph Clokey, Composer of the Romantic Opera, "Pied Piper of Hamelin," Pupil of Edgar Stillman Kelley and Others. Inset: A. W. Martin as the "Piper"

a good argument for "The Necessity of the Ohio Teacher Being a Permanent Member"; Philip Werthner of Cincinnati, described "The Duties of the Old and New Directors," as he saw it, and Herman Ebeling of Columbus, spoke briefly on "Steps Toward Standardization."

This out-door conference was voted so pleasant and informal that another was scheduled for the next day.

At 7 p. m. of this day, several gracefully beautiful folk-dances were presented on the lawn (a perfect natural stage in front of the college main building) all in costume, full of bounding and rhythmic youth, exuding joy and gladness.

Lynell Reed of Toledo, gave an interesting account of the way a musical education was gained at Liege, Belgium, where he was educated, and he declared that America needed more of the thoroughness of that and kindred schools, that the youth of America might be better prepared to lead the world of music.

Contest of Pianists

The fourth unusual event of the convention was the piano contest for the Frederick Shailer Evans prize of \$100, which was given by the Cincinnati piano pupils of Mr. Evans of the Conservatory, and named for their teacher. There were ten contestants, much spirited and artistic playing, very close grading, at least three ballots taken, resulting finally in Lucille Wilkin of the Conservatory, winning the prize. Miss Wilkin is the pupil of Marguerite Melville Liszniewska. Honorable mention was made of Frank Meyer of Columbus, pupil of Herman Ebeling. The judges were Harry Proctor, Dayton; Herman Ebeling, Columbus; J. H. Thuman, Cincinnati; Lucretia B. Jones, Cleveland; Nellie McFadden, Mt. Vernon.

This contest was considered so valuable that it will undoubtedly be a per-

most fairness, some ludicrous mistakes happening to some people in the audience who believed that they could tell who was playing, only to find that in several instances a young woman was thought to be playing when it proved to be a young man, and vice-versa. The afternoon session opened with a most interesting and comprehensive history of the Cincinnati Symphony Orchestra, prepared by Bertha Baur, directress of the Cincinnati Conservatory. Miss Baur traced the progress of the orchestra from its earliest beginning, up to the present prosperous condition, when the seat sale of regular subscribers exceeded that of any former season.

Miss Baur has been on the board from the beginning, and no one knows the history of the rise of the Cincinnati Symphony Orchestra better than she, who is now one of the executive committee of that important organization, in addition to her multitudinous duties in connection with the Conservatory.

Mrs. Arthur Bradley of Cleveland, president of the State Federation, presented that organization's latest achievement, a directory of the clubs of Ohio, which is a real work of the printers' and engravers' art. It contained the names and addresses of most of the clubs in existence at the time it was issued some months ago; but the clubs are multiplying so rapidly that a much larger directory will be needed for next year. Cincinnati will be the city of the next Federation State convention.

Mrs. Lawrence Maxwell gave a vivid account of the development of the Cincinnati May Festival, of which her brilliant husband has been the president since it was organized. The list of standard oratorios, masses, great choral works, great mass choruses, mixed women's choirs, children's choruses, men's choirs; the numerous novelties presented; the new works offered and successfully launched; the various schools of orchestral numbers; the galaxy of renowned singing artists the festival has presented; the various famous star conductors who have led the festival forces to glory and honor; all this and much more was charmingly and interestingly told by Mrs. Maxwell, and listened to with closest attention.

Dr. Esther L. Gatewood of the Carnegie Institute of Technology, Pittsburgh, formerly of Columbus, read a carefully prepared paper on "Certain Phases of the Psychology of Music," noting many well known facts in a crisp new way, impressing the art aspect with the psychological point of view, opening new vistas, and stimulating old ideals into newly developed negatives. Dr. Gatewood's paper was very interesting, giving much food for thought.

Tells of Dayton's Musical Progress

"The Musical Interests of Dayton" were recounted entertainingly by Mrs. Henry E. Talbot, who named, with pardonable pride the many and varied musical activities of her home city, and the progress these interests were making under the healthy and wholesome plans of the Dayton music-loving people.

The city of Dayton is tremendously progressive, with many men and women of large affairs, who are never too busy to help each other. A new era of altruism was created at the time of the great



The Piano Contestants. The Winner, Lucille Wilkin, Center of Second Row. Misses Boetcher, Allen, Wilkin, Emonds, Coburn, Atchison, Messrs. Meier, Dwight, Anderson, Cincinnati, Meldrum, Florence Golson, Winner of Chorus Prize, Seated on the Right of Miss Wilkin, and Mr. Meldrum, the Winner of a Song, "Winter Twilight," at the Left of Miss Wilkin

wife, a particularly interesting number, "On the Desert Mountain."

The afternoon of the opening of the convention, Marjorie Orton, pianist; Henrietta Brekhill, soprano (pupil of Lillian Wiesike) and Hazel Murphy, pianist, gave a charming informal recital in Mrs. Stillman Kelley's studio, in Western College, as the members were arriving and registering.

One of the most attractive events of the day programs was a recital of folk-songs sung by Mrs. Thomas J. Kelley, soprano, of Cincinnati, accompanied and inimitably described by Thomas J. Kelley, teacher of singing in the Cincinnati Conservatory. The songs were not only sung delightfully, but declaimed with such perfect diction that not one vowel or consonant was lost to the listener, the entire ensemble, one long to be remembered.

Among the highly instructive addresses made during the convention were the address of welcome tendered by President W. W. Boyd, of Western College, in which he paid a high tribute to the profession of the music teacher, and bid them warmly welcome to the hospitality awaiting them, and a masterly exposition of "The Galaxy of Dominant Chords" by Carl W. Grimm, the eminent theorist of Cincinnati.

Dr. Edgar Stillman Kelley introduced Mr. Grimm with a short speech of appreciation of his diligent and scholarly work in the realm of theory and harmony.

led by Mrs. Ella May Smith, whose subject was the "Ideal Convention."

Mrs. Smith pleaded for a broader and deeper interest to be taken by the Ohio



The Edgar Stillman Kelley Studio at Western College, Oxford, Ohio

music teacher, so that the Ohio Music Teachers' Association might become the really great power for good it was capable of being, and added the request that every music teacher in Ohio enroll himself on the list of members next year, that Dayton's convention might be the banner state convention of all America.

Marjorie Huxthall of Mansfield, made

manent feature of the annual convention. Two judges were chosen in advance, the other three chosen at the last moment, so that no collusion could occur, all the contestants being entered by number only, and all played behind a screen so that not one player was seen by the judges.

The contest was managed with the ut-

flood, which has flourished ever since, and no one believes that the inhabitants of that city will ever again live selfishly "unto themselves."

The rich and poor were on the same dead level when the flood came, and that condition stirred the sympathetic people to such depths, that along with the rebuilding of the city, was reconstructed a new people, forever planning for city betterment.

The last morning was one of peculiar interest musically, offering an informal talk on Grimm's Theory and Harmony, by Dr. Kelley, in which he praised without stint his colleague's work, declaring "that Grimm fairly dazzled him with his multiplicity of chords," discovering them as rapidly as an astronomer discovered new planets. He (Grimm) not only says that we may use a dominant of a dominant, but also a sub-dominant of a sub-dominant.

This technical theory talk deeply interested many and went over the heads of others who wondered how it could be really possible that there were over 30,000 dominant chords.

Lucretia Beery Jones of Cleveland, told the members what Cleveland was doing for its blind children in the public school, in the way of music lessons.

It seems that Cleveland has taken quite a new way to help those blind children who wish to remain with their parents and not go to a State institution. The Board of Education has made an appropriation for these children, furnished good piano, violin and other teachers, and has given them whatever equipment the teachers need. It was a new thought to most of the members and an interesting one.

Speaks of Modern Music

Karl Eschman (soon to be Ph.D.) director of music at Dennison University, Granville, who has spent the past year in Harvard in the theory department, gave a tremendously interesting and instructive address on "Interpretation and the Rhetoric of Modern Music." His past year has been spent largely in music analysis of modern compositions, such as Scriabine, Cyril Scott, Ravel, Debussy, and others, and he has discovered that though these composers have a new note and a new idiom, there is no lack of balance of their phrases, sentences and periods, and he has more respect for musical punctuation than he ever had before.

His examples of some of the most modern things of Ornstein did not prove convincing to his audience, as the writer interpreted it, nor did Mr. Eschman venture to recommend the numbers of Ornstein which he played. His office seemed to be that of one presenting the modern school, even the most ultra modern of the modernists, and leaving the matter with his hearers.

After all, musicians who conscientiously study the works of the new school must be well acquainted with the work of each new composer appearing on the musical horizon, lest they get behind the procession toward perfection of style.

After Mr. Eschman's illuminating address, Florence Ennekin repeated the songs she sang the previous day (at the request of many members) renewing the admiration expressed at the former recital, again giving a glorious reading of Stillman Kelley's "Israfel," which closed the singer's group.

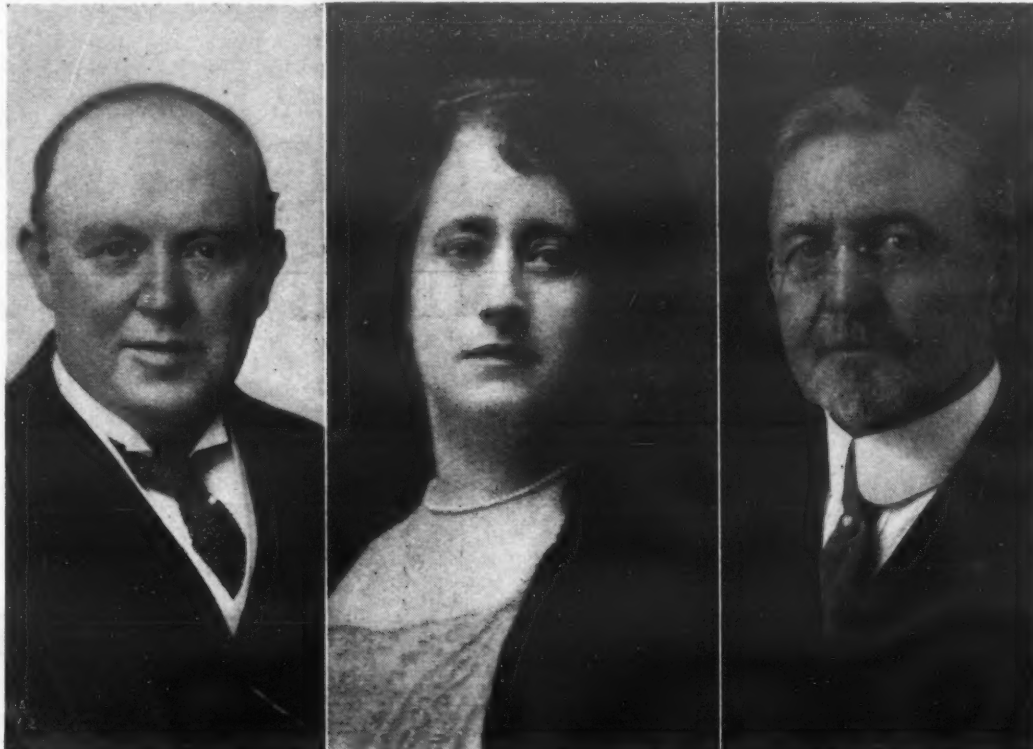
The secretary-treasurer, Alice A. Porter, read her report, which was so favorable that it was accepted with delight, though the whole business of the convention will not be completed until a couple of months later when the bills have all been settled and accounts audited.

The convention closed with a demonstration of the Carrie Louise Dunning method of teaching children, by six little girls, brought to Oxford from Richmond, Ind., by Elizabeth Hasemeier.

This method is now so well known that it has certainly entered every State in the Union. It meets the "every day's most quiet need" of many pupils as well as teachers, though there are still many who prefer the regular way of teaching children, having worked out simplified systems that seem to serve the same purpose, to their minds.

The demonstrations are very convincing, however, teachers and parents inquire with enthusiasm for instructors of this system, the small pupils having a lot of theoretical knowledge of the fundamentals of piano playing that their elders did not used to know, which is at once interesting to the people who follow the demonstrations closely, and appreciate what the children really are doing.

The final concert took place in music hall Wednesday evening, the artists being Marguerite Melville Liszniewska, pianist, late of Vienna, and Dan Beddoe, tenor, who made such a sensation at the



Reading from Left to Right: Dan Beddoe, Tenor, Who, With Marguerite Melville Liszniewska, Pianist, Gave the Final Concert in the College Music Hall, Wednesday Evening; Marguerite Melville Liszniewska, Pianist; President W. W. Boyd, Western College, Oxford, Ohio, Who Made Every Arrangement for the Comfort and Pleasure of the Delegates While They were Guests of the College

recent Cincinnati May Festival. Both of these artists are members of the faculty of Master Teachers of the Cincinnati Conservatory, Mr. Beddoe coming to the Conservatory last year, and Marguerite Melville Liszniewska joining this coterie only the past January, after receiving a cable in London, England.

Dan Beddoe is much better known in America at present than Mme. Liszniewska, though he was born in Wales, and Mme. Liszniewska was born in Brooklyn, N. Y. Most of the time in the twenty years Mme. Liszniewska has spent in Europe where she was for many

uated from Lemberg as an honor pupil.

Mr. Beddoe is to-day at the height of his artistic maturity and in the midst of a distinguished career. Millions have heard him sing in forty American States, in Canada, England, Ireland and Wales. Everywhere he has received the warmest praise of the critics and of the public.

The program of this last concert (by these two adopted Ohioans, who have so greatly enriched the music life of the State) was made up of their choicest musical numbers, oratorio arias, Welch folk songs, and others, the program of songs



Main Building, Western College, Where All the Women of the Association Were Housed During the Convention

years the pupil of Dr. Ernst Jedlitzka, in Berlin, and while there was admitted to the Royal School of Composers, the only woman ever admitted to membership, after going (at Jedlitzka's death) to Vienna, to study with Leschetizky, where she soon became his leading assistant. During her years abroad, Mme. Liszniewska toured Scandinavia, Germany, Austria, Poland, Switzerland and Holland. She made many orchestral appearances, playing under the baton of many of the great conductors of Europe. After her marriage to Dr. Karol Liszniewska of Lemberg, Poland, her home in Vienna became the center of students and artists. The death of Leschetizky decided her plans to return to her family in her native land. The first three winters of the war, Mme. Liszniewska concertized extensively in America, playing for the relief of the stricken Poles and teaching large classes in New York and Boston. Dr. and Mme. Liszniewska have now come to America to remain and establish their future home, and the host of admirers and friends of the wife, will welcome the husband warmly, who has come to cast in his lot with the American people. Dr. Liszniewska is also a pianist as well as a finely cultivated man, having grad-

covering a wide range of style and schools.

In each and every number Mr. Beddoe sang with superb artistry, suiting his voice to the varying styles of his songs, which covered almost the entire gamut of vocal literature. His singing is characterized by sincerity, depth and nobility, fine understanding, refreshing and exquisite delicacy, governing his voice so perfectly that it is, at his will, either a lyre organ with dramatic color, or a dramatic organ with lyric flights. George Leighton, a composer and pianist of distinction, played Mr. Beddoe's accompaniments. It goes quite without saying that the accompaniments were at the height of excellence.

Mme. Liszniewska's numbers were unhackneyed, offering the F Minor Chopin Ballade, four of the least known and most fascinating of the Chopin Mazurkas—a d'Albert Scherzo, two Polish songs, wonderfully transcribed (Melcer and Friedman) a Debussy number, and for an extra number, which the audience would have, despite the sultry night, and already long program, she gave the well known G Major Chopin Nocturne as lovely a reading as the writer has ever heard.

It is curious how Liszniewska plays such a variety of styles. First, she is a singularly artistic interpreter of Schumann. It was her master Leschetizky who used to say, "one can either play Schumann or he can't, there is no middle ground," and he considered her a rarely fine player of Schumann. The whole piano literature is at her finger tips, her rare understanding making her a most sensitive interpreter. In the table of contents of this remarkable pianist we find sincerity, refined intelligence, luscious tone, a velvet pianissimo, all the scale of color up to and including a robust tone of remarkable power.

So endeth the account of the thirty-eighth annual convention of the Ohio Music Teachers' Association, one which will always be considered unique in the history of music teachers' conventions, for the intimacy of companionship and opportunity for the interchange of thought, the pleasant associations, the delightful friendships made there, and the fragrant memories of dear Western College, the cordial welcome of President and Mrs. Boyd; the Edgar Stillman Kelleys, Dean Sawyer; Secretary-Treasurer Alice A. Porter, Dean Minnich of Miami University; all the teachers, students and friends who contributed to the pleasure of the convention, and lastly, the treasured thoughts and suggestions left to all by the stirring words of the guest of honor, John C. Freund, most of the members knowing him already through his editorial utterances, and now, they will read with true zest all his writings, because they have not only heard him speak again and again, but have lived in the college with him, and come to know him in these few days of close intimacy, better than they could have learned to know him in a hundred conventional calls.

ELLA MAY SMITH.

BOTH NEWARK SERIES TO MERGE UNDER FUERSTMAN

Promoter of Artists Series to Take Over Course Planned There by National Symphony

Newark will escape its threatened musical war, as it is announced negotiations are well under way for a merger of the concert course arranged for that city for next season by the management of the National Symphony Orchestra with the course promoted by Joseph A. Fuerstman who for the last two years has managed the World's Famous Artists series in that city, and has been Newark's leading impresario. It is Mr. Fuerstman's plan to take over the National Symphony's course, which includes four appearances by the orchestra, and amalgamate it with his own, weaving the two series of dates into one and making a most comprehensive course.

When it was announced that the management of the National Symphony had decided to regard Newark as part of the metropolitan district and take its music to those who could not well come to Carnegie Hall, Mr. Fuerstman protested that such action would be an invasion of territory which he had cultivated and which ethically was his. S. E. Macmillen, manager of the orchestra, replied that he believed the new course would widen Mr. Fuerstman's field rather than constrict it, and that he would arrange his dates as far as possible so as not to conflict with those chosen by Mr. Fuerstman. As a result of the precautions taken in this latter matter, it is said, Mr. Fuerstman will find almost no difficulty in making the merger of the two courses.

The National Symphony's course included the four concerts by the orchestra, two conducted by Bodanzky and two by Mengelberg, and six recitals. Negotiations were under way for such artists as Fritz Kreisler and Jan Kubelik, while Mr. Fuerstman had planned to engage such stars as Efrem Zimbalist, Mme. Alma Gluck, Serge Rachmaninoff, Jascha Heifetz and Mme. Amelita Galli-Curci. It is expected that the negotiations will be brought to a close this week. Mr. Fuerstman's course will then include the National Symphony Orchestra and its brace of conductors. It will be given, as were his previous series, in the Newark Armory.

Barbara Maurel to Sing at Stadium

After a busy winter of sixty-eight concerts covering the South and West, Barbara Maurel, mezzo soprano, has been engaged as one of the soloists at the Stadium concert series under the direction of Walter Henry Rothwell. She will be heard at the concert on July 9.

FG
AMERICAN

THE RETURN OF THE INCOMPARABLE

ANNA


PAVLOVA

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AMERICAN
TOUR
BEGINNING
NEW YORK
OCT. 18

AND HER
BALLET Russe
ENTIRE LONDON
ORGANIZATION
WITH A
SYMPHONY ORCHESTRA

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LONDON TELEGRAPH

ON Mlle. PAVLOVA'S LATEST TRIUMPH:

"She is the incarnation of the poetry of dancing. . . . She leaps without effort and she comes to earth again as softly as a petal falls in a still summer evening. Surely no mime, no dancer made before motion so eloquent. From the moment she enters the stage the action loses its interest. There are interludes well thought out and very effective, but the attention is always focused on that figure of extraordinary pathos and grace. The music was certainly Chopin's and the orchestration was probably clever. But when Pavlova dances she becomes the melody; the music is her hand-maiden, no more."



Dear MUSICAL AMERICA:

Conditions in Ireland, which is perilously near civil war by latest reports, remind me of what a wit once said of the Irish:

"They don't know what they want," said he, "and they're going to fight till they get it."

Certain recent happenings impel me to tell you that a large number of good people in the musical world—singers, players, especially the music teachers—are very much like the Irish in this respect. They don't know what they want and so they fight one another, tooth and nail, till they get it.

The spirit of jealousy, antagonism and particularly the tendency to depreciation of one another are the curse of the musical profession and constitute the greatest bars to the recognition of its merits, and also the main obstacle in the way of musical progress and culture in this country. It is sufficient for a musical club in any of the cities to start out to do something when promptly the other organizations determine to oppose it. It is sufficient for an individual to undertake a great national movement, to be at once accused of selfishness, personal interest. It is sufficient when some other individual undertakes a serious effort to lift up the musical situation in his particular town, to have the tongue of slander get immediately busy.

The members of the musical profession, unfortunately, do not realize that their great fight is not with one another but with the inert, indifferent mass of the people, who have not learned yet what music can do for them, even in their daily lives.

When we come to consider, too, that the old Calvinistic spirit, the old Puritan antagonism to music, to drama, to the arts, influences whole sections, being particularly rampant in some of the New England States and parts of the Middle West colonized from New England, even in parts of the South, we have a situation where it should appeal to the common sense of those in the profession that they have fought enough on their hands without fighting one another.

There are some good people who appear to be considerably exercised because I have said some favorable things with regard to Chiropractic, my disposition thereto being mainly instigated by my personal knowledge of what many members of the musical profession have suffered at the hands of certain doctors and throat specialists. And this was emphasized by some experiences with regard to eminent surgeons and their tendency to cut up the human body so that the individual, when he passed out, might "die cured."

Not being an extremist, I cannot follow the Chiropractors in all their claims, but I do know that some of them have done much good without the use of drugs or the knife. And furthermore, I am disposed to stand by my guns, as it were, when so many have come to me in consequence of what I have written, and thanked me for having called their attention to Chiropractic. Only the other day a sweet young girl, with curls still down her back and not out of her teens yet, came to me with her mother, to thank me, as she had never heard of Chiropractic till her attention was drawn to it by what I had written; she told me that she had already profited by

it. So that you may know that I am not speaking generally, but specifically, I will give you the young lady's name. She is a little singer, and her name is Venedi Heinbach, and she lives at 400 De Kalb Street, Bridgeport, Pa. She is only one, as I said, of many.

All of which must not be misunderstood or misconstrued into the conclusion that I have taken any radical attitude against the medical profession, for many members of which I have feelings of the greatest respect, indeed, of gratitude. But like with all professions, there are among its members some who are not entitled to public confidence. And with regard to the general tendency of our American surgeons to perform operations—if one has the price—they have no more drastic critics than the most eminent physicians in Europe today, who have long voiced their protest and have urged remedial measures rather than the knife, except in extreme cases, and certainly not in those cases where through advanced age the patient had not the strength to recover from the operation.

They say that Mme. Tetrassini is projecting another farewell tour, in which she will emulate the celebrated Adelina Patti, who had several, especially after she was scarcely a ghost of her once great self. However, whatever the condition of Mme. Tetrassini's voice, she will present the same imposing appearance that she has always done. And that, you know, goes a long way.

Did you know that it was Tetrassini's friendship for John McCormack which really got him a start in London, and it was through her influence that the Victor Talking Machine Company made the contract with John that they did? The representatives of that company were, as may be conceived, John being at the time singing with Mme. Tetrassini in London, unable to realize that the records of an Irish tenor would sell. However, they were very anxious to secure Mme. Tetrassini as a maker of records for them, and so they took on John as well, which was one of the best deals they ever made in their lives. And it was also through Mme. Tetrassini and other friends of John's that John got a bonus of \$20,000 when he signed the contract, which was the first big money he had ever seen, so I am told.

And to-day, to show you the turn of fortune, the most conspicuous success in the way of the sale of records is the said John McCormack, who is coming to be more and more appreciated as an artist as well as a singer of ballads and of Irish and other folk-songs. It certainly must be put to John's credit that he has finally succeeded in overcoming the prejudice of the critics, and even of some music lovers, who have been very reluctant to give him the credit that is his due, as an artist as well as a singer. Someone asked me whether La Tetrassini was ever married. She was years ago and her husband was Scalaberni, a Florentine. He was a theatrical manager and agent for comic opera in which madame made her debut and sang for several years with much success.

They say that Slezak, the great Bohemian Czecho-Slovak tenor, for many years a reigning favorite in Vienna, will be with us again next season at the Metropolitan, where you may remember some years ago he won conspicuous success. Your editor and Slezak had a run-in, though afterwards they became good friends. The trouble arose from your editor's having written that Slezak spoiled his fine work with an unfortunate tremolo. Slezak insisted that he did not have a tremolo. And the fight was on!

Personally, Slezak is a very charming man and a fine artist. Indeed, his presentation of *Otello* especially when he had the assistance of Mme. Alda, one of the best *Desdemonas* the operatic stage has known, was phenomenal. In stature, voice, carriage, he impersonated the Moor, and when Scotti was the *Iago* (or Amato, I really forget now which) a performance was given which will long linger in the minds of those who heard it.

Recently I came across some quotations of what purported to be something I wrote myself, but it had been curiously changed. Which reminds me that sometime ago William J. Henderson of the *Sun* wrote a drastic exposure with regard to the fixing and faking of newspaper notices and making them read, by cleverly leaving out the context, in an entirely different sense from that intended by the writer.

This kind of forgery—for it is nothing less—is surely to be deprecated. I

believe that one law suit which would expose some of the flagrant offenders would go far to clear the atmosphere. The people who are misled by such deplorable practices are in many cases the officers of local musical clubs, who have a grave responsibility and not much money to spend. They are induced by such notices to engage artists who are often of very inferior calibre. They have read these faked-up notices and made engagements on the strength of them.

And that, perhaps, is one reason why your paper has attained to a certain confidence among the managers and the officers of musical organizations, namely, that they found that they could rely upon the honesty of its criticism.

Perhaps the worst case that ever came to my attention was that of a debutante here who claimed to have won renown in Europe, whereas she had never been across the water. She presented fake newspaper notices from leading French, German and Italian papers, not one line of which had ever been printed. The result, however, was disastrous to the lady in question, who had been induced by her manager to permit the fabrication and publication of these notices, with the result that expectation as to her ability had reached a high point, so that she fell down all the worse when she did sing. In fact, that one recital really ended her career.

So you see that it does not always pay to fake up press notices.

There are those who view with sadness the reluctance of prominent musical organizations and of certain conductors to present the works of the great German composers, now that the war is over. One of the reasons for this reluctance is the growing conviction that Germany is unrepentant, that the majority of her people, especially the military class and those affiliated with it, are simply waiting for the day when they can have their revenge. Only recently a German officer of high distinction, no less a person than Lieutenant-General Schwarte, published a book on the technique of the great war. In this book he gives a description of the rôle of the airplane in the next war. He writes:

"There will be no more five-year wars. The first few hours will decide. Gigantic bombing planes will be rushed in squadrons at a given signal across the enemies' frontier, to smother the big towns with fire and gas. These planes must be fit and ready as an athlete toeing the line at a race, waiting for the crack of the pistol."

It is precisely this attitude which is proving so serious a handicap to those who would rejoice to see the music of the great German composers—most of whom, by the bye, as we know, were revolutionaries—restored to our concert rooms and opera houses.

Germany and the Germans will never forgive their defeat. The present generation must pass before there is any hope that the Germans will become reconciled not so much to the fact that they have been beaten in the great world conflict, but that the day of the *Faustrecht*, or government by force, is over. And this is not coming so much through the influence of socialism or of the labor unions, but through the growing power of the women.

It is the women who in the final analysis have to bear the burden, the agony of war. And it is the women who are going to prove, as they get stronger and more powerful in world affairs, that great wars must in the future be impossible.

And let us not forget that it is recorded of the old Goths that they could not go to war till the mothers had assembled in council and given the word. For among those Goths it was the law that the mothers of men, who had brought them forth, cared for them in their infancy and suffered for them, and so expected to look to them for sustenance in their old age, had alone the right of judgment whether there should be war or whether there should be peace.

While on the subject of the women, let me say that not long ago a certain J. Swinburne in an address before the Musical Association in London, declared that women are naturally mechanical and therefore no woman is really musical.

This enlightened soul furthermore stated that it is commonly believed that women's brains are just like men's, and that they can do everything that man can do, just as well. The assumption is quite unfounded, he declared. Women are nowhere in science, though scientific

training has been open to them for more than a generation.

The good man probably never heard of Mme. Curie, the discoverer of radium, one of the greatest discoveries the world has ever known.

As for the cultivation of music by women, the same Swinburne declared that it hinders the development of the art. One effect of the supposed gifts of music is, says he, that the girls are taught music while the boys are neglected in this training.

When one thinks of the long line of splendid pianists, concert and opera singers, violinists, who were women, when one thinks also of the many organists, when one thinks of the able music teachers, especially vocal teachers, who were women, it seems almost impossible to believe that a sane man would talk as this man Swinburne did. My own judgment is that he was badly crossed in love at an early age.

Nature herself is against the gentleman, for nature gave to the woman the greatest work which the race has to perform, namely, the bearing and bringing up of children, upon which the very existence of humanity depends—depends for its health, its character, its power for work, and let me add, for its morale.

So my compliments to Mr. J. Swinburne of London. And I would remind him, as I think I have reminded some others, that according to one William Shakespeare there was a certain Dogberry who in a certain city in Italy, as head of the Watch, which patrolled the streets at night, insisted, on a memorable occasion, upon being written down an ass!

Somebody, I think it was V. Blasco Ibanez, the distinguished Spanish author who is now in this country, has discovered that Adolfo De La Huerta, the Provisional President of Mexico, is not only fond of music but for a long time has devoted himself to cultivate his voice, which Ibanez has declared to be a rather fine tenor. This beats our friend Senator Harding, who has just been nominated for the Presidency by the Republican party. He is only credited however with having once been a tuba player in a village band.

The information about Huerta prompted a writer in the *Philadelphia Evening Ledger* to say that "of all the presidential attributes a voice is one of the most important. At the same time, history furnishes a rather disappointing record of singing rulers. Nero, for example, was a vocalist and not a violinist, as has been generally but erroneously asserted. And see what became of him. But on the other hand, there was King David, and his songs were sung to harp accompaniment."

Perhaps the day may come when the first requisite for an aspirant for the Presidency in this country will be for him to have a singing voice or to be able to play on some kind of an instrument, even if it be only a bassoon.

They tell me that one of the signs of musical progress in this country is that there has been great improvement in the musical side of vaudeville performances. Thomas Burke, who wrote that extraordinary series of stories entitled "Limehouse Nights," one of which was the foundation of the remarkable photoplay entitled "Broken Blossoms," tells us that the songs to-day are infinitely better than they were fifteen years ago, especially in melody and orchestration.

And then Mr. Burke is led to tell us, through the columns of the *Evening Sun*, of what he considers one of the greatest tragedies of the vaudeville world, which appeals to so many thousands of people. And that tragedy is in the fact that a man should compose a song that puts a girdle around the globe, a song that is sung on liners and troopships, a song that inspires men in battle, a song that may become a slogan of an empire—that a man may be able to create such a song and live and die without one in even ten thousand singers knowing his name, is a tragedy says Burke.

Which impels me again to comment on the extraordinary injustice which is meted out particularly to those who write the lyrics, the words of a song, that is taken up by the masses of the people.

The composer, yes, he gets the credit and generally 99 per cent of the royalties. But the poor devil who wrote the words and inspired the composer, he gets neither fame nor cash.

Frederick Stock, the conductor of the Chicago Symphony Orchestra, and a

[Continued on page 8]

man who has displayed not only great ability but an admirable as well as appreciative attitude to the American composer, is now on the seas on the ship *Imperator*. He is going over to London and Paris, as you have recorded, to get new symphonic scores. At a recent luncheon he said that he expected to find, especially in London, something worth while. Contrary to expectation, Stock will not go to Germany, as he does not think there is much if anything in Central Europe to interest the American music lover.

This seems to me to be particularly significant and rather indicates that in the minds of progressive musicians there is looming the idea that it is no longer necessary to look to Germany as the beginning and end of everything in music. Stock expects to return about the middle of August.

* * *

Don't tell me that musicians are not good business men. I know one who certainly vindicated the profession with regard to his ability to pull off a good thing. This musician had invested, it seems, in a \$1,000 Liberty Bond. He didn't like to carry it around with him. He was afraid to leave it about in his apartment. So he went to a bank, where he was known, and asked for a loan of \$5.

"What security have you got for the loan?" said the banker.

"A \$1,000 Liberty Bond," replied the musician.

"That is good security," said the banker, "but why do you ask so small a loan on a thousand-dollar bond?"

"What will the interest be?" queried the musician.

The banker figured and said that it would be about thirty cents on the \$5.

"Now," said the musician, "I will tell you why I am borrowing just \$5 on my thousand-dollar bond. You see, if I hire a box in your safe deposit vault, you will charge me \$5 rent. If I borrow \$5 from you on my bond, you have got to take care of it for me in your vault and all I pay is the thirty cents interest on the \$5 loan. So I get for thirty cents the same accommodation that otherwise you would charge me \$5 for."

The banker, in the fulness of appreciation of the situation, handed the musician a Perfecto Stinkaduro, which he had just received from a country customer, and thus in a measure he got even with the musician, says your

McPherson

PLAN MUSICAL CONTEST AT CANADIAN EXHIBITON

National Event at Toronto to Include
Festival—Memorial Services for
Herbert Duffett

TORONTO, CAN., June 22.—Preparations are being made for a greatly improved musical festival at the Canadian National Exhibition in Toronto this year. This is the second year of this event and it is expected to be one of the features of the exhibition. The first two classes will be for school children between the ages of twelve and sixteen. The third, fourth, fifth and sixth classes will be for male and female vocal contestants between the ages of eighteen and twenty-five. The third class will be conducted for sopranos, the fourth for contraltos, the fifth for tenors, and the sixth for baritones and basses. Each contestant is asked to select a composition of a standard work. Nothing of a popular nature can be used. Suitable medals will be presented by the exhibition in the first two classes, while in the other classes the first prize will be a scholarship of \$150 presented by the phonograph exhibitors, and the second prize \$60 scholarships presented by four conservatories of music in and outside of Toronto.

A most unique memorial service was held in Parliament Street Methodist Church on Sunday last in honor of the late Herbert Duffett, who was for thirty years leader of the choir in that church. Men and women who were members of

the choir in years long gone by, as well as more recent members, were in the choir loft, a special effort being made to gather together those who at any time sang under Mr. Duffett's direction, to pay their last respects to the departed. The service opened with the "Dead March" played on the organ by Mrs. Rook. The first anthem was "One Sweetly Solemn Thought," and the second, "The Future Lies Before Me." "When the Mists Have Rolled in Splendor" was well sung by a quartet consisting of Fred Theaker, J. Leslie Rook, R. M. Yeomans and J. F. Howitt. Short addresses by men of the church and choir who knew Mr. Duffett personally featured the service.

Announcement has been made by the Hambourg Conservatory of Music of the appointment of J. Campbell-McInnes, the English baritone, as vocal adviser and teacher; Richard Tattersall, assistant to J. Campbell-McInnes, and Mme. Lucia de Munck. Mr. Tattersall will have charge of the organ department and will also be a member of the piano faculty.

The choir of Bloor Street Baptist Church, at the memorial services for men who fell in the war, in the church on Sunday, June 20, sang "The City of God" under the direction of D'Alton McLaughlin. The soloists were Irene Symons-Hume, soprano; Florence Fenton Box, contralto; Edward C. Johnstone, tenor, and Arthur Brown, baritone.

Margery Martin, of the Canadian Academy of Music, and pupil of Peter C. Kennedy, has accepted a position on the piano staff of Queen's College, Charlotte, N. C.

Letz Off for France—Secures Bruch's Two Newest Quartets

Hans Letz, founder and violinist of the Letz Quartet, accompanied by Mrs. Letz and his family, sailed for Cherbourg on the *Royal George*, June 25, to spend the summer with his father at his home in Ittenheim, France. Prior to his departure Mr. Letz announced that he had secured the exclusive performing rights for America for the two latest chamber music compositions to come from the pen of Max Bruch, both quartets, one in usual form and the other in a single movement. They will add considerable interest to the Quartet's programs next season. While abroad Mr. Letz will make a thorough search for other attractive novelties, but his principal mission will be to secure a noted cellist, to take the place of Mr. Maas, who has resigned. Mr. Letz will return to New York in October and one of the early engagements which the quartet will fill will be at Miss Porter's School, Farmington, Conn., Nov. 17.

Zay to Remain in New York

At the invitation of a large number of his students, who desire to study during the summer, W. Henri Zay, voice teacher, will remain in New York. There is also a substantial enrollment of out-of-town teachers for his summer teachers' course. Mr. Zay's book, "The Psychology of the Voice," was recently selected by Mr. Illingworth of the Australian Conservatorium of Sydney, for use in that institution.

THE FLONZALEY QUARTET



ADOLFO BETTI
First Violin
ALFRED POCHON
Second Violin
LOUIS BAILLY
Viola
IWAN
d'ARCHAMBEAU
Violoncello

The season of 1920-21 marks the seventeenth year of the Flonzaley Quartet as a permanent organization, and the fourteenth consecutive public season in America under the management of

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CHARLTON
CARNEGIE HALL,
NEW YORK

As an acid test of a city's claim to be genuinely musical, or an educational institution's standing so far as its music department is concerned, the annual engagement of the FLONZALEY QUARTET has come to assume a special significance. The following compilation speaks eloquently.

In addition to New York, Boston, Philadelphia, Washington, Chicago and Detroit, in which cities the Quartet make three or more appearances each season, the Organization has during the past eleven seasons paid

ELEVEN VISITS TO
Aurora, N. Y. (Wells College)

TEN VISITS TO
Middlebury, Conn. (Westover School)

NINE VISITS TO
Baltimore, Md. (Peabody Conservatory)
Dobbs Ferry, N. Y. (The Misses Masters School)
Williamstown, Mass. (Williams College)

EIGHT VISITS TO
Pittsburgh, Pa.
Providence, R. I.

SEVEN VISITS TO
Cleveland, O. Orange, N. J.

SIX VISITS TO
Oberlin, O. (Oberlin College)

FIVE VISITS TO
Brooklyn, N. Y. (Brooklyn Inst. of Arts and Sciences)
Cambridge, Mass. (Harvard University)
Farmington, Conn. (Miss Porter's School)
Northampton, Mass. (Smith College)
Princeton, N. J. (Princeton University)

FOUR VISITS TO
Omaha, Neb. Ann Arbor, Mich. (University of Michigan)
Rochester, N. Y. Madison, Wis. (University of Wisconsin)
Syracuse, N. Y.

THREE VISITS TO
Appleton, Wis. (Lawrence Conservatory)
Bradford, Mass. (Bradford Academy)
Briar Cliff, N. Y. (Miss Dow's School)
Chicago, Ill. (Chicago University)
Columbia, Mo. (University of Missouri)
Millbrook, N. Y. (Bennett School)
New Haven, Conn. (Yale University)
Urbana, Ill. (Chicago University)

TWO VISITS TO
Lowell, Mass. Faribault, Minn. (St. Mary's School)
Montclair, N. J. Grand Forks, N. D. (Wesley College)
New London, Conn. Georgetown, Tex. (Southwestern University)
Norfolk, Va. Grinnell, Iowa (Grinnell School of Music)
Plainfield, N. J. Holyoke, Mass. (Holyoke College)
Quebec, Canada La Crosse, Wis. (State Normal School)
Reading, Pa. Northfield, Minn. (Carleton College)
Richmond, Va. Wellesley, Mass. (Wellesley College)
Schenectady, N. Y.
Springfield, Ill.
Stamford, Conn.
Summit, N. J.
Topeka, Kansas
Worcester, Mass.

ONE VISIT TO
Lexington, Ky. Bristol, Tenn. (Virginia Interment College)
Lynchburg, Va. Brookhaven, Miss. (Whitworth Female College)
Manchester, N. H.
Marshalltown, Iowa Bryn Mawr, Pa. (Bryn Mawr College)
Middletown, Conn. Columbus, Miss. (Industrial Institute and College)
Montgomery, Ala.
New Britain, Conn. Cedar Falls, Ia. (Iowa State Teachers' College)
Norfolk, Conn. Cedar Rapids, Ia. (Coe College)
Oshkosh, Wis. Decatur, Ill. (James Milliken University)
Parsons, Kansas Delaware, Ohio (Wesleyan College)
Paterson, N. J. Denton, Texas (College of Industrial Arts)
Peoria, Ill. Emporia, Kan. (Kansas State Normal School)
Pittsfield, Mass. Geneseo, N. Y. (Geneseo State Normal School)
Port Huron, Mich. Godfrey, Ill. (Monticello Seminary)
Rockford, Ill. Hamilton, N. Y. (Colgate College)
Salem, Mass. Greenwich, Conn. (Rosemary Hall)
Sandusky, Ohio Hollidaysburg, Pa. (Miss Cowles School)
Savannah, Ga. Ithaca, N. Y. (Cornell University)
Sewickley, Pa. Lake Forest, Ill. (Lake Forest College)
Sioux City, Iowa Lawrence, Kan. (University of Kansas)
Sioux Falls, S. D. Marion, Ala. (Judson Institute)
South Bend, Ind. Mt. Vernon, Ia. (Cornell College)
Springfield, Mo. Natchitoches, La. (State Normal School)
Terre Haute, Ind. Rock Island, Ill. (Augustana College)
Toledo, Ohio Selma, Ala. (Judson Institute)
Torrington, Conn. Willimantic, Conn. (State Normal Training School)
Wheeling, W. Va.
Wilkes-Barre, Pa.
Wilmington, Del.
Winnipeg, Canada
York, Pa.
Youngstown, Ohio

PACIFIC COAST TOURS

During the eleven-year period the Quartet has made five transcontinental tours to the Pacific Coast in which territory they have made:

- 15 appearances in San Francisco.
- 6 appearances in Portland, Oregon.
- 5 appearances each in Seattle, Tacoma, Los Angeles and Berkeley.
- 3 appearances in San Diego.
- 2 appearances each in Fresno, Pasadena, Sacramento, Salt Lake City and Spokane.
- 1 appearance each in Bisbee, Phoenix, Tucson, Ariz., Oakland, Palo Alto, Porterville, San Jose, Santa Barbara and Stockton, Cal., Reno, Nev., Corvallis, Ore., Bellingham, Pullman, Wash., Vancouver, Victoria, B. C., and Butte, Mont.

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ANN ARBOR CONFERS DEGREES IN MUSIC

Twenty-fifth Commencement at University School—Bowen to Head New Branch

ANN ARBOR, MICH., June 30.—The twenty-fifth annual commencement of the University School of Music took place June 17, when the following young musicians joined the great alumni body of the school: Artist diplomas, Henry Hugh Altwater, violin; Marcia Coburn, voice; Harry Russell Evans, organ; Katherine Farrah, voice; Gertrude Flowerday, piano; Elsie Eggleston-Kempton, organ; Grace Richards, piano; Edith Staebler, piano; normal diplomas, Anna L. Barton, public school music; Robert B. Gordon, theory and band instruments; Nora Babbit Harsh of the class of 1893, piano; Lillian Poole-Harton, voice; Johanna Klaphaak, piano; Helen L. Marshall, public school music; Angenette Martin, public school music; certificates, Elizabeth Ambrose, public school music and drawing; Anna L. Barton, public school drawing; Ruth Clancy, public school music; Katherine Farrah, public school music; Flora Kelley, public school music; Edith R. Love, public school music; G. Fay Macdougall, public school music; Helen L. Marshall, public school drawing; Margery E. Reynolds, public school music; Frances Hazel Ritchey, public school music.

An interesting musical program was provided in which the graduates took part, after which the commencement address was delivered by Dr. Stanley, who also presented the diplomas.

The University School of Music has just closed the most successful year in its history. Splendid artistic results have been attained not only among the large number of students who have been enrolled from nearly forty States and countries, but in the several concert series where many of the world's greatest artists and organizations have been heard. The attendance of the school has increased approximately 30 per cent over the preceding year and indications point to a still larger enrollment next fall. In spite of the fact that a year ago twenty additional teaching and practice studios were added, extensive alterations on the school building are being made this summer, whereby as many more studios will be added for the use of the school when work is resumed in October.

A number of important musicians are also being added to the teaching staff; in the local department, Mrs. William Wheeler, a well-known soprano, formerly of New York City, and Frank L. Thomas, a baritone of distinction, have been engaged. In the piano department, Mrs. Maud Okkelberg, a graduate of the school and who for a number of years before her marriage was a valuable member of the faculty, will rejoin the teaching staff. Grace Richards, a brilliant graduate of the school, will also become a member of the faculty. The violin department will be strengthened by the addition of Marian Struble, a young American artist, who has won distinction both as teacher and performer. During the war she made a splendid record in the soldier camps of France and since that time has been at the head of the violin department at Hillsdale College. In the organ department, Earl V. Moore will be assisted by Harry Russell Evans, who has made a fine reputation.

Bowen Heads School Music

Probably the most important faculty addition is the coming to the headship of the department of public school music and drawing, George Oscar Bowen, a widely known authority in this field. Mr. Bowen was for a number of years director of music in the public schools of Stamford, Conn., and Yonkers, N. Y., where his progressive and successful methods attracted wide attention. For the past three years Mr. Bowen has won distinction as director of the Community Music Association in the thriving city of Flint, Mich. During the summers, in association with Ralph Baldwin, the distinguished music pedagogue, he has con-

A TYPICAL AMERICAN MUSICAL FAMILY



THE FUNKHOUSER FAMILY OF HAGERSTOWN, MD.

Photo by Bachrach

THE accompanying photograph shows a typical American musical family—Mr. and Mrs. J. O. Funkhouser and their children, of Hagerstown, Md., who pride themselves that their ancestors have been Marylanders for generations. The chil-

dren have been bred and fed on music from babyhood. Mr. Funkhouser as inventor and factory superintendent has been connected for many years with the celebrated Moeller pipe organ factory of Hagerstown, whose instruments are to be found all over the U. S. The Funk-

housers are noted for their unobtrusive hospitality in which music always plays a leading rôle. What the concord of sweet sounds has done for this family and especially for the children may be seen in their faces. (Editor MUSICAL AMERICA.)

ducted a school of musical pedagogy at Northampton, Mass., which has been attended by hundreds of supervisors. Beginning with the summer of 1920, Mr. Bowen will conduct in connection with the summer session of the University School of Music, a similar school.

The annual summer session of the School of Music, covering eight weeks, from July 28 to Aug. 21, promises to be fully as successful as the regular session just closed. Among the regular members of the faculty who will be in charge are Dr. Albert A. Stanley, director; Mrs. George B. Rhead, piano; Nora C. Hunt, singing; Earl V. Moore, organ theory and history; Anthony J. Whitmire, violin; Wilfred Wilson, band instruments; Otto J. Stahl, piano and theory; Mrs. Byrl Fox Bacher, dean.

Music Courses to be Introduced at the University of Virginia

CHARLOTTESVILLE, VA., June 21.—Courses in music will be offered students of the University of Virginia for the first time, beginning next fall, according to an announcement made from the McIntire School of Fine Arts at the university. Arthur Fickensher, of New York,

who holds a diploma from the Munich Conservatory, was recently elected professor of music by the board of directors and will assume his duties in September. Several courses in the instruction of music will be offered by the school of fine arts under Mr. Fickensher. Credit toward the degrees of bachelor of science and bachelor of arts will be given in two of these courses. There will also be an advanced course in composition and analysis offered under Mr. Fickensher and courses in choral singing. Technical training in pianoforte, organ, violin, 'cello and singing may be arranged for by students.

Under the auspices of the McIntire School of Fine Arts a series of six concerts by prominent artists will be given at the university during the fall and in addition there will be concerts by the members of the school.

Artist-Pupil of Leila Breed in Recital in Chicago

CHICAGO, June 20.—Ruth Williams, lyric soprano, artist-pupil of Leila A. Breed, was heard in a program of extraordinary interest last Sunday afternoon in the Fine Arts Building.

Operatic selections and miscellaneous

songs made up the program of which the more important numbers were the "Voi che sapete" by Mascagni; the duet from "Il Trovatore," and songs by Herbert, Scott, La Forge and other American composers.

In the Verdi duet, Eugene Stinson, the Chicago baritone, proved a valuable assistant. Dean Remick played the accompaniments creditably. M. R.

Maude Allan and Aides Make Début in Argentine Capital

BUENOS AIRES, June 10.—Maude Allan, classic dancer, was accorded a hearty reception on the occasion of her Buenos Aires début, which took place on May 12 after five years' negotiations. There is much that is novel about her work and her conceptions are expressed in a finished and exquisite manner. As aides she had Axel Skjerne, pianist, and Alfred Wallenstein, 'cellist, whose work provided no small part of the interesting entertainment. At the end of the Buenos Aires season Miss Allan goes to Chile and then returns to Buenos Aires for a second season. From the Argentine she proceeds to Brazil, where she will appear in Rio Janeiro in July.

ESTELLE WENTWORTH

LYRIC SOPRANO

"Miss Wentworth has the animation that puts Spring into her bird songs." J. MacB. in Washington, D. C., "Times," April 25, 1920.

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Mischa Levitski
Josef Rosenblatt

Serge Rachmaninoff
Jan Kubelik
John Powell
Francis Macmillen
Leo Ornstein
Albert Spalding
Leopold Godowsky

Pablo Casals
Guiomar Novaes
Rudolf Ganz
Ignaz Friedman
Alexander Schuller
Arrigo Serato
Mana-Zucca

Ossip Gabrilowitsch
Arthur Rubinstein
Efrem Zimbalist
Yolando Mero
Frances Alda
Louis Bailly
Matilda Locus

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—AND—

100—CHILDREN'S CHORUS—100

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Three evening series (Nos. 3, 4 and 5) of 10 concerts each

One Tuesday afternoon series (No. 10) of 10 concerts

Two afternoon series (Nos. 6 and 7) of 15 concerts each

Two afternoon series (Nos. 8 and 9) of 10 concerts each

SERIES, DATES AND PRICES

(Dates subject to change)

EVENING SERIES (No. 1) (15 concerts)

Friday, Oct. 8
Sunday, Nov. 7
Friday, Dec. 17
Saturday, Jan. 15
Wednesday, Jan. 26
Wednesday, Feb. 9
Saturday, Feb. 26
Wednesday, March 2
Wednesday, March 9
Sunday, March 13
Wednesday, April 6
Wednesday, April 13
Monday, April 18
Sunday, April 24
Tuesday, May 3

EVENING SERIES (No. 2) (15 concerts)

Sunday, Oct. 17
Sunday, Oct. 31
Tuesday, Nov. 16
Tuesday, Dec. 7
Sunday, Dec. 26
Friday, Jan. 14
Saturday, Jan. 22
Tuesday, Feb. 1
Saturday, Feb. 12
Monday, Feb. 21
Sunday, Feb. 27
Wednesday, Mar. 23
Monday, March 28
Sunday, April 10
Tuesday, April 26

AFTERNOON SERIES (No. 6) (15 concerts)

Sunday, Oct. 10
Tuesday, Oct. 19
Tuesday, Oct. 26
Tuesday, Nov. 2
Wednesday, Nov. 24
Wednesday, Dec. 8
Saturday, Dec. 18
Tuesday, Dec. 25
Tuesday, Jan. 11
Tuesday, Jan. 25
Wednesday, Feb. 2
Wednesday, Feb. 23
Tuesday, March 15
Saturday, April 16
Friday, April 29

SERIES, DATES AND PRICES

(Dates subject to change)

AFTERNOON SERIES (No. 7) (15 concerts)

Friday, Nov. 5
Thursday, Nov. 18
Saturday, Dec. 25
Thursday, Jan. 13
Thursday, Jan. 20
Tuesday, Feb. 8
Thursday, Feb. 15
Thursday, Feb. 24
Tuesday, March 1
Monday, March 7
Tuesday, March 22
Tuesday, March 29
Friday, April 1
Tuesday, April 12
Saturday, April 23

PRICES OF SEASON TICKETS FOR EACH SERIES (15 Concerts)

Lower Tier Boxes (seating 8)\$450.00 Dress Circle (remainder)\$22.50
Upper Tier Boxes (seating 8) 270.00 Balcony (front section) 18.75
Parquet Seats 37.50 Balcony (rear section) 15.00
Dress Circle (first three rows) 30.00

—NO WAR TAX—

PRICES OF SEASON TICKETS FOR EACH SERIES (15 concerts)

Lower Tier Boxes (seating 8)\$450.00 Dress Circle (remainder)\$22.50
Upper Tier Boxes (seating 8) 270.00 Balcony (front section) 18.75
Parquet Seats 37.50 Balcony (rear section) 15.00
Dress Circle (first three rows) .. 30.00

—NO WAR TAX—

EVENING SERIES (No. 3) (10 concerts)

Friday, Oct. 8
Sunday, Nov. 7
Friday, Dec. 17
Saturday, Jan. 15
Wednesday, Jan. 26
Wednesday, Feb. 9
Saturday, Feb. 26
Wednesday, March 2
Wednesday, March 9
Sunday, March 13
Wednesday, April 6
Wednesday, April 13
Monday, April 18
Sunday, April 24
Tuesday, May 3

EVENING SERIES (No. 4) (10 concerts)

Sunday, Oct. 17
Tuesday, Nov. 16
Sunday, Dec. 26
Saturday, Jan. 22
Saturday, Feb. 12
Sunday, Feb. 27
Wednesday, Mar. 23
Monday, March 28
Sunday, April 10
Tuesday, April 26

EVENING SERIES (No. 5) (10 concerts)

Sunday, Oct. 31
Tuesday, Dec. 7
Friday, Jan. 14
Tuesday, Feb. 1
Monday, Feb. 21
Wednesday, Mar. 2
Sunday, March 13
Wednesday, Apr. 6
Monday, April 18
Tuesday, May 3

AFTERNOON SERIES (No. 8) (10 concerts)

Sunday, Oct. 10
Tuesday, Nov. 2
Wednesday, Nov. 24
Wednesday, Dec. 8
Saturday, Dec. 18
Tuesday, Dec. 25
Tuesday, Jan. 11
Tuesday, Jan. 25
Wednesday, Feb. 2
Wednesday, Feb. 23
Tuesday, Mar. 15
Saturday, April 16
Friday, April 29

AFTERNOON SERIES (No. 9) (10 concerts)

Friday, Nov. 5
Thursday, Nov. 18
Saturday, Dec. 25
Thursday, Jan. 13
Thursday, Jan. 20
Tuesday, Feb. 8
Thursday, Feb. 15
Thursday, Feb. 24
Tuesday, Mar. 1
Monday, Mar. 7
Friday, April 1
Saturday, April 23

AFTERNOON SERIES (No. 10) (10 concerts)

Tuesday, Oct. 19
Tuesday, Oct. 26
Saturday, Dec. 28
Tuesday, Jan. 11
Tuesday, Jan. 25
Tuesday, Feb. 15
Tuesday, Mar. 1
Tuesday, Mar. 22
Tuesday, Mar. 29
Tuesday, April 12

PRICES OF SEASON TICKETS FOR EACH SERIES (10 Concerts)

Lower Tier Boxes (seating 8)\$300.00 Dress Circle (remainder)\$15.00
Upper Tier Boxes (seating 8) 180.00 Balcony (front section) 12.50
Parquet Seats 25.00 Balcony (rear section) 10.00
Dress Circle (first three rows) 20.00

—NO WAR TAX—

PRICES OF SEASON TICKETS FOR EACH SERIES (10 Concerts)

Lower Tier Boxes (seating 8)\$300.00 Dress Circle (remainder)\$15.00
Upper Tier Boxes (seating 8) 180.00 Balcony (front section) 12.50
Parquet Seats 25.00 Balcony (rear section) 10.00
Dress Circle (first three rows) 20.00

—NO WAR TAX—

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Lincoln's Pupils Stage "International Festival"



Photo by Macdonald

LINCOLN, NEB., June 13.—"There's music in the air" in Lincoln, and should there be any "doubting Thomases" they have only to visit the Capital City, when their ears will certainly convince them. That this is true is, no doubt, due to the continually fine influence exerted by Lincoln's colleges and conservatories during the past twenty-five years. But the influence and interest could never have become so universal had it not been for the outstandingly remarkable musical work which is being carried on in the Lincoln public schools, which have practically become the musical settlement houses and junior conservatories of the city. H. O. Ferguson is the director of music and co-operates to the limit in developing musical taste among the city's population as a whole.

On Saturday last the school year came to a close, and at the commencement exercises and all the preceding exercises of the week the children of the schools (and taught in the schools) were able to produce the necessary music in a thoroughly artistic and professional manner. At the commencement exercises the High School Orchestra, Charles Righter conducting, played the Haydn Symphony, No. 2.

Thrice during the week there were fine performances of the "Mikado" by the combined High School Glee Clubs, H. O. Ferguson, director, and Lincoln High has the honor of having given the first opera, so far as records go, that was ever advertised "from the air." On Saturday preceding the opera and at various times during the week high school lads who have seen army service took up into the air a "Mikado"-labeled aeroplane, and from it distributed "Mikado" literature to the throngs which gathered in the streets to witness the flights. As a result the management, Charles Adams, L. H. S. '20, chairman, found it necessary to give an extra performance, each performance being given to sold-out houses. The work was marked by a unity of excellence of solo work, ensemble, dramatic action and diction which is seldom met with outside of established companies. The orchestra furnished fine support, and Ethel Upton, Fred Colby, Frances Burgess and Francis Diers, among the soloists, displayed unusual abilities.

On Friday evening a public demonstration was given at the High School Auditorium of the work of the grade school classes in violin, approximately 100 pupils; flute, twelve pupils; clarinet, thirty-six pupils, and cornet, sixty pupils. The instrumental festival was a unique event, and the mass demonstration proved the value of the work which has been done this year along these lines. Charles Righter supervises these courses.

Throughout the spring there have been repeated demonstrations of the results of the "Lincoln Way" public school piano classes, the course for which has been written and organized by Hazel Gertrude Kinsella of the University School of Music, the class pupils playing

The Combined Demonstration Class in Orchestral Instruments, Lincoln Grade Schools. Charles Righter, Supervisor of This Work, Is Indicated by Cross at Extreme Right of Picture

at all times with a surprisingly beautiful quality of tone and fluency of technique, having also developed a natural tendency to phrase and bring out the spirit of the music. More than 600 children have availed themselves of the unusual opportunity for thorough and artistic pianistic instruction, and so great has been the call for summer work that "continuation" classes in piano will be held in South McKinley School Center during the first half of the summer.

The piano class children in almost every ward closed their year's work by giving special concerts for their Mothers'

"teacher" after a piano class, noticed two mules being driven along the street. One of the mules had one ear stuck straight into the air and the other one drooping. But the second mule was stalking along, his ears relaxedly flopping with each step. "Oh, look, Miss B—," cried little Alfred, "that mule is making *rhythm* with his ears!"

Great interest in the work is shown among the foreign population in certain sections of the city. At Longfellow School in West Lincoln a piano class was formed among the German-Russian children of the settlement. There was only



Two Young Members of Lincoln's Public School Piano Classes at Work. Inset—H. O. Ferguson, Director of Music in Lincoln's City Schools

Clubs and invited friends, and many schools gave neighborhood concerts in homes of the district. A direct outgrowth of these activities is that hereafter pianos will be furnished outright by the Board of Education as a part of the regular school equipment. Regular practice hours in the school buildings are arranged for those piano class children who do not have instruments at home, and the pianos in the kindergartens and gymnasiums are busy, morning, noon and night.

Many entertaining episodes take place as a result of the piano classes and their intensive drill in rudiments. Recently a little Jewish lad, fresh from his rhythm drills, walking down the street with the

one piano and one organ in the whole community, so the school house piano was pressed into active service. At the first class meeting the teacher carefully taught the fundamentals and drilled the children on the first lesson. To her amazement, upon her return the next week the children had *all* learned *all* of the first five lessons in the book, and could play them perfectly. One little girl explained how this was possible: "We just *blayed* and *blayed* and *blayed* on the *biano!*"

In the piano classes the teachers have followed a limited socializing of the class recitations, insisting that the children use correct musical nomenclature.

The Grade School Orchestras are a

striking feature of the city's musical life. These are organized in every school in the city. A new feature of this work this year has been the Junior Orchestra, made up of fifty-five picked players from all the orchestras of the city. These young people meet for practice once a week, and the instrumentation of the orchestra is interesting: sixteen first violins, sixteen second violins, two cellos, two stringed basses, two clarinets, one flute, two saxophones, four cornets, four melophone horns, one trombone, one baritone, three drums, one piano. A second preparatory orchestra is another new feature.

As experience in conducting an orchestra is considered a part of the High School orchestra work, different members take turn in conducting (under supervision) grade orchestras. At grade school commencement a High School girl conducted the grade school orchestra from Whittier School, from which school she herself had been graduated two years before. As a direct result of all this clever co-operation and organization, the Board of Education has just voted an expenditure of \$1,500 for the purchase of unusual instruments. Many members of the High School Orchestra now expect to make music their life work.

Other grade school musical activities include the annual spring festivals given at the auditorium by the children, when such works as the "Walrus and the Carpenter" and Benoit's "Into the World" are given. Operettas are also given in many of the wards, this work being directed largely by the resident school music teacher.

The splendid work done in the high school, aside from the actual teaching (where courses are offered in harmony, appreciation, history, etc.), is sponsored by the Orpheons, an organization made up of the 150 picked musicians of the school, Ethel Upton, president, which advertises and finances every musical enterprise and concert in the High School. Mr. Ferguson and Miss Haywood are sponsors for the club. Members are admitted to the Orpheon Club by special examination, and a program is given every two weeks. Each year one public concert is given by the membership. The Boys' Glee Club, the Girls' Glee Club (these two organizations unite each year in an opera), the Orchestra, the band of sixty pieces, and the High School Chorus of 400 members, all unite in a wonderful mid-year concert. Credit is given for all this work, a Lincoln High School student being able to earn fifty-two of the 160 credits necessary for graduation in the study of music.

Definite plans for next year include music rooms in all school buildings, a Sunday afternoon vesper series at the High School auditorium, and increased participation in all civic life of the city. The Lincoln city schools are glad to report that they are now affording thousands of children who would otherwise have no opportunities with as fine a musical education as might be gained anywhere.

H. G. K.

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Too Many Parlor Ballads in Native Output, Says May Peterson

American Composers Should Get Away from Melodic Dribblets — Overdoing the Spiritual — Works by Native Sons Are Always Welcome, Says Soprano

By HARVEY B. GAUL

SHE was about ready to "go on" and she looked as radiant as a May Festival, as indeed she was; but let that pass. The air was full of vocalization and the odor of Djer-kiss. Every time the door opened from the gilt star room there came forth a blast of scales and trills that made you wish stars had sound-proof dressing rooms. Like a few hot breaths at the end of April, May was warming up and preparing to come in in an effulgent burst of glory.

"I am so glad to see you," burred the loveliest lady of the soprano sorority. "Isn't it wonderful, the enthusiasm of the house? You know I have just come back from the South, and down below the Mason and Dixon line they completely spoil you. Nothing is too good for you; no expense has been spared to entertain you, and you naturally come back thinking as someone has so aptly said of the swiss-cheese, that you're the 'whole thing.' I fully expected to meet with a chill reception when I got North, that is, chill in comparison to the Virginias; so you will excuse my remark about the cordiality of the audience out there."

We mentioned a few things like "exquisite vocalization," "one's face is one's fortune" and a number of other original remarks along the same impersonal line.

"No, it isn't that," continued Miss Peterson, "it is the program. I try to build my program according to the club or city in which I am singing. You know different localities like certain kinds of songs, and they are sure to 'catch on.' For instance, when I am in Pittsburgh I sing a song by Charles Wakefield Cadman, and in Cleveland I sing one by James H. Rogers. Get me straight on this. I don't do it to curry favor with an audience. One doesn't do things like that, nor does one have to. I sing them because these men are local or native sons, and the people in their home towns like to hear their songs sung, and furthermore I like these men and I like their songs."

"Yes," we opined, "and when you are on Broadway you sing Irving Berlin. He's a native son, and so is Harry Von Tilzer."

"Now, don't be difficult," smiled Miss Peterson. "I don't mean exactly that. You know what I mean." We admitted we did, and that we also liked those composers she mentioned.

"Speaking of American composers," we prattled on aimlessly, "what do you think of the genus?"

"I think that while many of them have 'arrived,' she answered, "they still have some distance to go. I am very



Some Moments in May Peterson's Season — The Photograph on the Right Was Taken During Her Virginia Trip; the Center One Is a Recent Photograph; on the Left She Is Seen in a California Mission Church



© Ira L. Hill



fond of the American product, and I am proud of him, but there are times when I think he has a tendency to overrate himself. All said and done, he has only been writing good songs for the last five years, and some of him haven't been at it that long. Oh, if we could only get over the parlor ballad; the dinky little love song that ends? 'For You,' 'Your Eyes,' 'I L-oo-vvvee you' and other songs of the same immortal caliber, things might be better for the composer and certainly they would be better for the singer. Did you ever hear some six-foot bass with a subterranean voice, and built along the fragile lines of a B. & O. freight car? It is then that our delectable parlor songs shine in all their brilliancy. It is quite wonderful to hear these melodic dribblets when sung by some husky singer who is strong enough to do a day's wash or to juggle pianos. I must go out now and sing my next group. You listen to me back here."

Time out for a group of songs and an opportunity to smoke a cigarette.

Enter Miss Peterson, after three recalls, flushed and smiling.

"That seemed to go pretty well. I can sense the audience now. Time was when I couldn't tell what was the matter, whether they didn't like me, or the song. Now I know. Singers talk about the audience being 'en rapport' with the soloist, which is all very well, but I like to be *en rapport* with my house. Yes, I like the Negro spiritual, but I think it is being overdone. Down South where I have just been, they think it has been done to death. They say down there that some singers don't know the difference between a real spiritual and one of these colored Baptist Moody and Sankey gospel tunes. Sometimes I think they are right! Anyway, from the way many singers sing the spirituals, I am sure they never heard the Negroes 'gettin' 'ligion,' or they wouldn't sing them the way they do. I feel that the public is almost fed up on the spirituals, unless it is one that has an element of humor like the 'Ol' Ark's a-moverin', which, of course isn't a spiritual at all."

Then conversation became general, touching upon little discussed topics such as the H. C. of L. and who the Republican party was likely to nominate and kindred subjects.

"Isn't it fine about Sue Harvard?" said Sue's sister in feature and voice, May Peterson. "She deserves every bit of it. I think she will be a great addition to the Metropolitan roster. She has the voice and she certainly is a plugger. What her operatic stage technique will be, nobody knows, but if it is like some other American girls we have had lately, it will be surpassing fine, and take it from me, I know! Now the Metropolitan—" And with that we left as Signor Gallo and his merry company of operatic wights was due in town that week and we didn't wish to hear remarks that might prejudice us against opera. On leaving we thought of those lines of Heine, or was it Ella Wheeler Wilcox or Felicia Hemans? that run:

"The earth had long been avaricious,
But May when she came, gave with
great prodigality,
And all things now smile with rapture
delicious."

U. S. TOUR FOR DAMROSCH

New York Symphony Will Give Numerous Concerts in Leading Cities

It is announced by the Symphony Society of New York that Walter Damrosch and the New York Symphony will be heard next season in Washington, D. C., for ten concerts, five to be given in the afternoon at the National Theater, and five evenings at the Washington Fine Arts Society. Baltimore will hear the orchestra five times during the season. Philadelphia is scheduled for four concerts. Rochester for three; Cleveland and Toronto for two each; and Detroit, Oberlin, Scranton, Poughkeepsie and Elizabeth for one concert each.

For the annual George Engles series of concerts and recitals to be given at Buffalo, two of the five concerts will be given with orchestra and soloists, while three will be recitals featuring Mme. Louise Homer and her daughter, Louise Homer, Jan Kubelik and Alma Gluck, while the soloists appearing in Buffalo with the orchestra will be Frieda Hempel, Albert Spalding, John Powell and Willem Willeke.

Michel Sciaprio, violinist, recently concluded a successful season, playing many concerts and musicales in New York, Boston, Chicago and Canada, also a musicale with Alma Gluck. Sciaprio will remain in New York this summer to teach his large class of professionals and pupils.



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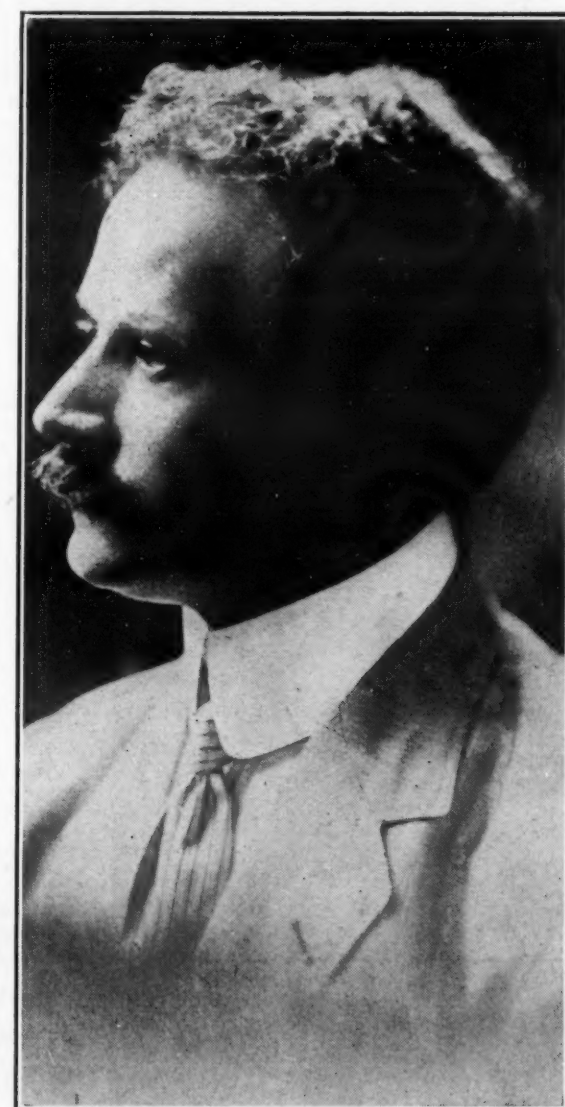
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Frances Nash Makes First Bow to South America in Chile

American Pianist Received with Acclaim in Santiago, in Two Appearances There

FRANCES NASH, American pianist, played the first engagement of her present South American tour on May 18 at Santiago de Chile. She appeared there with a symphony orchestra of eighty pieces, Maurice Dumesnil, conductor, before a capacity house in the Central Union Theater. Miss Nash played the Saint-Saëns G Minor Concerto with such success that she was recalled five times. The audience would not be satisfied till it was announced from the stage that the young American would be heard in complete recital within the week, at the same theater.

At her first recital Miss Nash played Bach, Chopin, Dvorak, Sapelnikoff, Palmgren, Saint-Saëns and Liszt numbers. She was again greeted by a huge audience, was recalled many times and finally obliged to add four encores to an already long program. The Casa Weil management which is directing the western coast engagement was so delighted with the successes of this newcomer that they immediately announced a second piano recital to be given before her departure from Santiago.

To her manager in New York, Miss



Frances Nash, American Pianist, Now Touring South America

Nash has written: "The trip was terribly long but very interesting and beautiful. We found the Hotel Savoy very comfortable, the food good and a splendid piano had been installed in our rooms so that I might commence work at once. There has been a tremendous amount of entertaining, many flowers, ribbons and trophies. The weather has been cool and the houses are freezing but we are glad we came."

Samuel Lifschey Married Selma Marro

Selma Marro, a New York journalist and a member of the office staff of the Music League of America, Inc., was married on June 22 in New York to Samuel Lifschey. Mr. Lifschey is a young American musician, who has appeared in recital as viola soloist, devot-

ing himself to the literature of this instrument with great zeal. He is at the present time violist of the New York Chamber Music Society.

To Give Summer Recitals

Rudolph Polk will play a re-engagement at Lockport, N. Y., under the Bartholomew management and will then go to New Brunswick, N. J., for a recital

at Rutgers College July 9. On July 30 he will appear at the first of Mrs. Hall McAllister's summer musicales at the residence of Mrs. William H. Coolidge, Magnolia, Mass.

LEMAN SYMPHONY SCORES

Young Violinist One of Notable Artists to Play on Atlantic City Pier

With the season hardly begun it is interesting to note the series of successes scored by J. W. F. Leman and his symphony orchestra at the Steel Pier, Atlantic City, N. J. The soloists of the past together with his well chosen orchestral offerings have been of such high order attended by laudatory comments from both press and public that the popular conductor has been encouraged to still greater efforts for the balance of the season. In line with this policy comes the announcement that John Richardson, a talented young violinist, will be one of the principal soloists of the important concert planned for the evening of July

4. Of interest is the fact that Master Richardson is a pupil of Mr. Leman and began his studies at nine years of age, joining a Sunday School orchestra one year afterwards. Since then his progress under his teacher has been so meteoric that he was engaged as soloist by Wassili Leps at his Willow Grove concerts after a year and a half of study and he has been heard in over fifty war work concerts since. His repertoire after three years of study included works of Viotti, Rode, Kreutzer and De Beriot. These were supplanted by greater and more important works as time and study left their mark until to-day, at fourteen years of age his programs comprise concertos of Mendelssohn, Bruch, Wieniawski, Burleigh and other numbers of Kreisler, Sarasate, Hubay and Vieuxtemps. Master Richardson will be heard in several works selected from his wide repertoire.

Among other soloists engaged for the various concerts in the near future are Fred Patton, Fély Clement, the Brunswick Quartet, Earl Marshall, Olive Nevin, Estelle Wentworth and Jules Falk.

M. B. S.

Cincinnati Conservatory, Worthy Monument to Bertha Baur's Work

(Portrait on Cover Page)

DURING the recent convention of the Ohio Music Teachers' Association, held at Western College, Ohio, one of the three new directors elected was Bertha Baur, director of the Cincinnati Conservatory of Music, the oldest conservatory in that city. Miss Baur's election again calls to mind her eminent place in the ranks of musical educators in this country. Her chief activities are connected with the Cincinnati Conservatory of Music, to the directorship of which she succeeded upon the death of her aunt, Clara Baur, founder of the institution, and whom she aided greatly

in her pioneer work. The present conservatory, one of the musical landmarks of this country, is a fitting monument to the efforts of these two women. Founded as a small class in 1867, the present grounds of the Conservatory occupy almost a city square, with extensive dormitories for the students. And the faculty numbers some of the finest musicians and teachers in this country.

Besides her activities in this splendid institution, Miss Baur is a leader in civic work and is prominently associated with the new movement of the Ohio musicians to establish a managerial bureau whereby worthy young artists may be aided to professional work without the discouragement attending most of the young artists careers.

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What the critics
say about the first
New York Recital,
April 9th, 1920, of

MONA BATES

"IT WAS A
DEBUT OF
DELIGHT"

Mona Bates, Canadian pianist, gave her first recital in Aeolian Hall. The principal number in her list was Beethoven's "Waldstein" sonata. Evidently in rare sympathy with the composer's intent in the work, she was able to set it forth with fine intelligence as to melodic line and phrase and with an admirable technical clarity. More than this, her piano tone was good, her use of the pedals judicious and her color resources commendable. Her reading of the composition merited the warm applause it received.—W. J. Henderson, *New York Sun-Herald*.

Mona Bates, a newcomer, was most interesting. She braved searching comparison with much success in Beethoven's "Waldstein" sonata, and slighter work of Chopin, Gluck, Scarlatti and Weber. She was greeted with frequent and hearty applause.—*New York Times*.

Even in a concert season as crowded as this there is always room for a musician of the calibre of Mona Bates.—*New York American*.

Played with exceptional artistry. It was a debut of delight.—*New York Sun*.

A pianist who created delight was Mona Bates, a young Canadian artist, who showed astounding technique, a beautiful tone, a fine rhythmic sense and an inner musical sense which brought her audience into direct sympathy with her work.—*Musical Leader*.

Mona Bates has a musical touch and a clarity of technique that make her playing a pleasure.—*New York Evening Mail*.

Steinway Piano



As Soloist at
Stadium Concert
New York, August 21st

Stadium Symphony Orchestra, under direction of Arnold Volpe, Russian conductor.

Mona Bates, pianist, played the Liszt Hungarian Fantasia with great brilliancy.—*New York Globe*.

Mona Bates, pianist, made an excellent impression on the audience with her playing of the Liszt Hungarian Fantasia. A sweet, singing tone; clarity in tracing the melodic line; delicately beautiful finger work, brilliant on occasion; and, best of all, genuine musical feeling and real reverence for the inner thought of the composer were especially noticeable.—*Musical America*.

The young lady possesses all the attributes which tend to make her a welcome acquisition to the musical world. Mona Bates proved in the playing of Liszt's Hungarian Fantasia that she has the ability and power to perform this difficult composition in a manner deserving of highest commendation. Her fleet fingers dashed off the technical difficulties clear and capably, while her spirited interpretation expressed understanding and stamped her as a very talented pianist.—*Musical Courier*.

Mona Bates, the gifted young Canadian pianist, gained instant success at the great Stadium Concert.—*Musical Advance*.

Mona Bates proved a brilliantly talented and admirably schooled young pianist.—*Musical Leader*.

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BOWEN CONDUCTS HIS LAST FLINT FESTIVAL

Head of Community Music Leads Third Celebration Before Taking Up New Post

FLINT, MICH., June 22.—The third annual spring festival of the Flint Community Music Association was held in the Majestic Theater on June 16 and 17, and was the most successful affair of its kind ever held in this important industrial center. Its tremendous success reflected great credit upon the association under whose auspices it was given, and particularly upon the executive and musical ability of its director, George Oscar Bowen, who came to Flint three years ago to build up the musical atmosphere which would not only provide the musically inclined of the city with opportunities for hearing and participating in concerts of the better sort, but also which would be felt among the great industrial organizations of the city. Under the patronage of men such as J. D. Dort, head of the Dort Automobile Company, and other business men of prominence the work has been carried on with tremendous success.

The first concert was given Wednesday evening, when the High School Chorus, under Mr. Bowen, and the Community Orchestra, under Raymond Cook, presented Frederick H. Cowen's "The Rose Maiden." The solo parts were taken by Mrs. W. H. Winchester, soprano; Mrs. Harry Winegarden, contralto; Mark Garner, tenor, and Frank L. Thomas, baritone, and each did justice to the parts allotted to them. The work of the chorus was particularly good and reflected much credit upon its conductor, while the orchestra appeared most satisfactorily.

The second concert took place the following evening, when both the chorus and orchestra again appeared to great advantage. A miscellaneous program was provided by Mrs. William Wheeler, soprano, and William Wheeler, tenor, both of the faculty of the University School of Music, Ann Arbor. Mrs. George B. Rhead, of the University School of

Music, also officiated as accompanist. Ida Divinoff, violinist, contributed two numbers and also made a good impression.

Altogether the event was a great credit to all concerned and Flint admirers of Mr. Bowen regret exceedingly that this occasion virtually constituted his last work in Flint, for he has accepted the headship of the department of public school music at the University School of Music, Ann Arbor, and will begin his

duties in October. The fact that he has been chosen to fill so important a position reflects great credit upon Flint and those who were instrumental in bringing to their city a musician of such wide attainments and were able to retain his services for a period of three years.

T. S.

Gustav Langenus, who has been clarinetist for several seasons in the New York Chamber Music Society, has resigned to accept a similar position with the New York Philharmonic.

Albert H. Dowling of Erie, Pa., Visits New York

Albert H. Dowling, Jr., organist and composer of Erie, Pa., was a visitor last week at the executive offices of MUSICAL AMERICA in New York. Mr. Dowling has written a number of excellent piano pieces, which were commented on in this journal at the time of their publication. His visit East was a pleasure trip, on which he acted as "best man" for several friends of his, who were married within a few days of each other.

Sweeping Successes in Philadelphia and Wilmington

CECILE de HORVATH

Pianist

PHILADELPHIA

Madame de Horvath is a player still youthful, who has already made very much of a name for herself by her remarkable ability. She plays with every bit of her being. Forearms, wrists and fingers are extraordinarily lithe and flexible, and they seemed part of the melodic pattern of such music as the breeze blown "Scherzo" in the Chopin Sonata. Madame de Horvath's playing is singularly vital and mercurially sensitive, and her technical equipment is such as comes only by endless toil on the basis of the in-born aptitude.—Public Ledger, Philadelphia, May 15, 1920.

Madame de Horvath, who was well known to Philadelphia audiences as Cecile Ayres, has broadened enormously in her playing. Her interpretation of the Chopin Sonata in B Minor was enthusiastically received, while in two groups of small pieces she was equally interesting.—The Philadelphia Record, May 15, 1920.

Madame de Horvath opened with the Chopin B Minor Sonata, which she played with a spirit and technical accuracy. She ended the concert with the Liszt F Minor study and the difficult "Toccata" of Saint-Saëns, both of which she played in a most satisfactory manner, the interpretation showing sympathetic understanding.—The Philadelphia Press, May 15, 1920.

WILMINGTON

The performance of Cecile de Horvath at the piano was a triumph of beauty and technique. She performed her several numbers at the piano with rare grace, artistic merit and wealth of tone. She scored an unusual success with her beautiful rendition of the difficult "Tarantella of Venice and Naples" by Liszt, with a charming personality, a bright, incisive touch and full expression she brought out the truest tones of the instrument. She was compelled to respond with encores.—Wilmington Morning News, April 23, 1920.

Mme. Sundellus, Cornelius Van Vleet and Cecile de Horvath were the performers, and were all three encored time and again by an audience which filled both lower floor and gallery. Miss de Horvath aroused enthusiasm by her rendition of Liszt's pyrotechnical "Tarantella" (Venice and Naples), displaying a virtuosity which was sweeping. She also played the Brahms arrangement of the Gluck "Gavotte" from "Orpheus." As encores she played, and splendidly, the double time grand valse of Chopin in A Flat Major, and the Schubert-Liszt "Hark! Hark! the Lark."—The Evening Journal, Wilmington, April 23, 1920.

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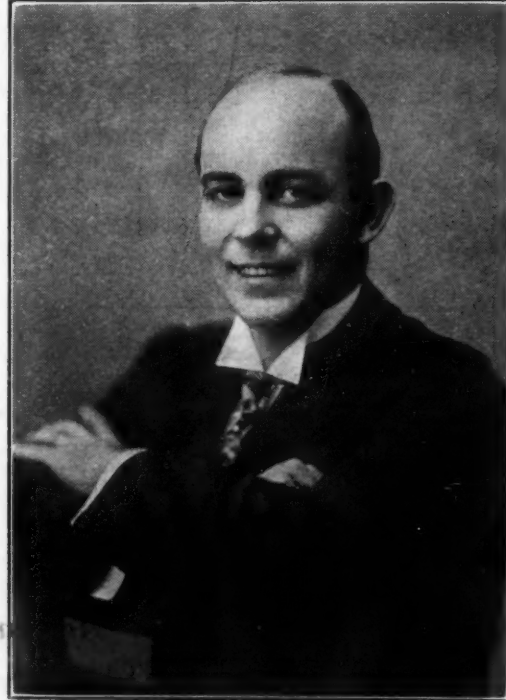
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CHATTANOOGA, TENN., June 23.—The Chattanooga Music Club ended last month the most successful season of its existence. A large accession of membership, amounting to 500 new honorary members, has made the club much stronger and by the opening concert in the fall it is to be hoped that the club will have on its roll 1,000 honorary members. This will enable the club to have more professional concerts as the treasury already has a sum of money from last season. Concerts given this season have interested a more extensive public and the building of a new auditorium in the near future will give the music club and other organizations a much better chance to advance musical culture.

A large auditorium is planned which will hold approximately 6,000 persons and an ample stage will be built on which there will be room for a great concert organ and a large orchestra. Seats will also be provided for a chorus of 400, and it is believed that with an equipment like this, we will have ample facilities for giving musical affairs on a large scale and that music in Chattanooga will be given a new impetus. The city has lacked for a long time an adequate hall for concerts on a big scale.

The musical season now definitely closed, was one of the most successful that Chattanooga has ever had. Professional artists have drawn good audiences and many excellent amateur performances have been given. Among recent recitals which have attracted large audiences was the organ recital at the First Presbyterian Church by Roy Lamont Smith. This recital was one of the most delightful ever heard here, owing to the careful selection of the numbers and the excellent playing of the organist. A large audience was present and Mr. Smith was the recipient of much applause. The last professional recital was given by Lawrence Leonard, baritone, who was greeted at the Court House Auditorium by a capacity house. He proved himself to be a thorough artist and received much applause and many encores, his artistic singing being much enjoyed by all the listeners.

H. L. S.

Frida Stjerna Sings at Confirmation Service in New York

Frida Stjerna, the Swedish-American soprano, has been winning marked success in New York through her various appearances during the past season. Among her many recitals where she scored through her vocal artistry, were appearances at the Gustavus Adolphus Church recently, a confirmation service on May 30 and another concert in New York on June 12. At this concert Miss Stjerna sang charmingly groups of Swedish folk-songs, closing with a stirring delivery of the Swedish national anthem. Other numbers delightfully sung included songs of Lehmann and Thrane's Norwegian "Echo Song." Frank Sealy was the efficient accompanist.

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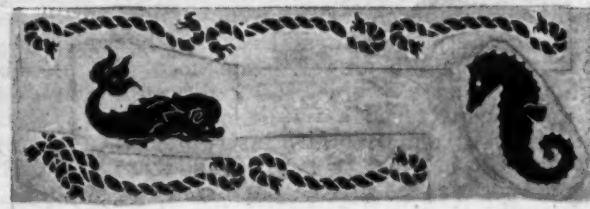
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For catalog of the Summer Session (July and August) or the Regular Session (beginning October 4) address

CHARLES A. SINK
Secretary.

Lada, Classic Dancer, Goes Fishing for Whales



Views taken during Lada's whaling expedition. The lower left hand photograph shows the dancer with her father, William Schupp, head of the American Whaling Industry. The upper photograph shows her at the wheel of the whaling vessel "Aberdeen." On the right she is discovered with a blubber valued at \$10,000.

WHILE most musicians who are given to angling propensities content themselves during the summer months with the landing of eight and ten-inch fresh water fish, Lada, the American interpretative dancer, has been indulging in piscatorial sport on a wholesale scale.

Reports from San Francisco describe her trip with her father, William Schupp, head of the American whaling industry, and bring forth the interesting information that the dancer was largely instrumental in capturing a whale, the value of which is said to be over \$10,000. Coincidental with her novel vocation,

her manager reports bookings for her for the forthcoming season in Williamsport, Pa.; Pittsburgh, Duluth, St. Paul, Minneapolis, Winnipeg, Fargo, Detroit, Chicago, Des Moines, Fort Worth, St. Joseph, Austin, Houston, Dallas, San Antonio, Pueblo, Denver and Salt Lake City, Utah.

FINE SUMMER MUSIC FOR PHILADELPHIANS

**Free Plaza Concerts, Under
Frey, Resumed—Concerts
Provided in All Parks**

PHILADELPHIA, June 30—The Plaza concerts have been resumed at City Hall, where a larger number of seats than in any previous season have been erected. There is room for 15,000 persons at these splendid municipal concerts which have grown in popular favor. The City Hall is so central and so easily reached by

subway and surface lines as well as virtually adjoining the two big railroad terminals that it is an ideal place for the city-sponsored concerts. Of course, besides these more elaborate central concerts, there are other city bands of competent musicians who play at the fifty or more city parks and squares getting around to each neighborhood or district about twice a month at least with the missionary message of good music. Then too there are band concerts every night in some part of Fairmount Park, also under city auspices. Of course all these concerts are free to the public and some of them bring the program directly to the home of the worker. The concerts at Woodside Park and Willow Grove are also free but it takes a considerable journey to reach these outdoor demesnes.

The new city bandstand has been erected on the Parkway Plaza at Fifteenth Street, replacing the more limited space of the North Plaza of City Hall, where the stands were for several years.

George O. Frey is the new conductor of the band which he has reorganized in such wise as to provide from the personnel, excellent instrumental soloists. In addition he has engaged a number of distinguished vocalists as soloists for the season. These include Mildred Faas, Katherine Grey, Maude Evans, Virginia Gill and Gertrude Hayden Fernley, sopranos, and Edna Wallace, Winifred Wiley and Anna Kirscher, contraltos. The vocal soloists will at times appear in duets or quartets.

Mayor Moore opened the inaugural concert with a happy speech in which he paid brief but felicitous tribute to music as a great factor in Americanization and citizenship. Miss Faas, gave of her lovely voice and expert art in the vocal solos and Emile Koennicke, cornetist, played several obligati.

Patrick Conway's Band has succeeded the Nahan Franko Orchestra at Willow Grove. Conductor Conway is a favorite with audiences there and his programs contain many interesting standard numbers arranged for brass band as well as

the usual music for this type of organization. During the week the soloists have been such well known singers as Cora Tracy, contralto, and Morton Adkins, baritone, both of whom have sung heretofore at Willow Grove. Both are known operatically from the old Century Opera Company and more recently from their connection during the season just ended with the Society of American Singers. W. R. M.

Mme. Niessen-Stone Goes to Colorado to Rest After Season of Teaching

Mme. Niessen-Stone has just brought to a close one of her busiest seasons of teaching and left on July 1 for her summer vacation, which she will spend at Colorado Springs. During the present season Mme. Stone's artists have been prominently before the public, Mme. Namara filling a long list of concert engagements, Agnes Robinson, dramatic soprano, scoring with the New Orleans Opera, and Freda Rothen, soprano, making a successful New York debut in recital at the Princess Theater. Mme. Stone had planned to spend the summer in Europe, but owing to the desire of many pupils to resume their work with her on Sept. 1, on which date she will reopen her studio, she has decided to postpone her trip abroad until next year.

Leoncavallo's Nephew Kills Himself

According to a copyrighted cable dispatch to the New York Times sent from Rome June 23, Lieut. Luigi Leoncavallo, nephew of the late famous Italian composer, shot himself through the heart today on the threshold of a bathing establishment at Anzio, near Rome. The young officer was madly enamored of a pretty Genoese chambermaid who had become hardened toward him after three years of assiduous correspondence. Hearing that she was at Anzio with a Roman family, Leoncavallo hastened from Sardina to rejoin her, but finding she was unwilling to accompany him ended his life in her presence.

Modern Composers Neglecting Coloraturas, Says Helen Yorke

Soprano Finds Dearth of Good Coloratura Songs—Planning a Judicious Program—How She Made Accompanying Pay for Her Musical Study

HELLEN YORKE, the young coloratura soprano, who gave two recitals this winter, is an example of the persevering student who meets obstacles and overcomes them. This is Miss Yorke's way of expressing herself:

"I have found it wiser to lean toward the brighter side. I shall continue to use the amusing metaphor, to be a person among those who say 'Please pass the cream' instead of 'Is there any milk there?'"

"The pessimist may have ideals, but he is so certain that they are beyond his hope of attainment that he makes achievement virtually impossible. The optimist, providing he is not confident to the point of expecting his work to be done for him, will accomplish whatever he sets out to do."

Helen Yorke made up her mind many years ago when a child, in her native city of Bethel, Me., that she would be a successful concert and operatic singer, and despite restrictions, fought her way to her present position. Miss Yorke comes from a family of musicians, her mother being an excellent contralto of no little repute, her father a well-known soloist of the French horn, and her grandmother, Laura Sturgis, has also been a public singer. She showed large talent as a pianist, and although she never considered a public career as such, she realized that any instrumental study would be an excellent foundation for a singer's career. She perfected her musicianship in order to accompany herself, thereby attaining a repertoire of songs and acting as her own vocal teacher. Later, when her accompanying had attained a degree of excellence

which provided her with funds, she saved her modest earnings until she had sufficient means to go abroad to study. She was then only nineteen years old.

Prior to her European training, the young singer-pianist took up the study of organ under Mr. Wass, organist of St. Mark's in Augusta, Me., and later became the St. Mark's church organist. She then went to Italy and placed herself for four years under the guidance of the well-known Sebastiani. In Italy she acquired a large foundation of classic and modern Italian songs, as well as an extensive repertoire of leading operatic rôles. She made her debut in "Lucia" at the Mercadante, in Naples, where she sang for two seasons in "Faust," "La Sonnambula," "Lucia," "Rigoletto" and "The Barber of Seville." She returned to the United States a short time before the armistice was signed, and continued her studies while singing with the De Feo Opera Company. She appeared with this company in the fall of 1918 and again in 1919, adding "Traviata" to her repertoire of twenty-two operas.

In order to perfect her English art and folk-songs, her studies were continued under the direction of David Bispham and her French songs were coached with Maurice La Farge. At present she is studying the Russian language as well as the song literature.

Miss Yorke's debut in New York City was on March 24 in Aeolian Hall when Mr. Bispham presented her to the public. This recital was followed by another, on April 23, in Carnegie Hall, under the direction of her manager-husband, Mischa Appelbaum. She has been engaged as the only soloist of the afternoon with the Symphony Orchestra at

the Worcester Festival, Oct. 7, and after but one hearing and one test, was signed by the Pathé Phonograph Company for a term of years. Miss Yorke will make her operatic debut with the Fortune Gallo-Hammerstein Opera Company at the Manhattan Opera House in the fall of this coming season.

Miss Yorke, like many of her coloratura sisters, makes a plea to composers for songs especially suitable to her voice. "There is such a dearth of good songs of this type, and there are a number of wonderful composers who could supply the want. I wonder why a man like Rachmaninoff, one of the greatest living composers, does not write more for the high voice? He has the heart appeal in everything and therefore has the ability to make florid music interesting as well as intellectual. I wish he could be approached on this subject, and be made to see that there are a number of us who need songs of this type from so great a genius as he."

"Why do the critics make it so difficult for a singer to give the people English songs or well-known arias?" she questions further. "These men are urging the development of music in order to educate the masses. And yet they criticize the singer who tries to attract an audience by singing a few numbers the public knows and wants. The artist who sings an English song of the ballad type with a simple lilt and melody will create a receptive mind for more intricate music. An English lyric, a simple melody, a simplified message, will please and satisfy first of all, and will then create the desire to go deeper into the more advanced stages of song literature. And I maintain that every program should have at least a few simple as well as appealing songs. Let me ask, isn't it better to have the public pack a concert hall to hear English songs and well-known arias mixed in with the better music, than to have empty auditoriums because the two hours of recital are devoted exclusively to music far beyond the average grasp?"

HEAR YOUNG CLEVELANDERS

Student Concerts Monopolize Musical Offerings at Season's Close

CLEVELAND, OHIO, June 23.—Pupils' recitals in the month of June assume the importance of public concerts. Auditoriums seating from 400 to 600 are filled to capacity, and programs of vital interest are presented by the important teachers. In the East End Baptist Church, a beautiful auditorium of Georgian type, Frances Bolton Korthauer, who has large piano classes in Cleveland, Massillon and Canton, presented a long list of students, the most brilliant of which were May and Lola List, sisters of exceptional ability, the former of whom won last year's piano prize in the contest of the Ohio Federation of Music Clubs. At the same place was given the first recital by Raoul Bonanna, an Italian teacher of singing, new to Cleveland, but already established in popular favor. Here also was given the recital by pupils of Mme. Anna Belloni.

In the ballroom of Hotel Statler were given the recitals of Felix Hughes and Rita Elandi, both with classes so large that two recitals were necessary. Among

Mr. Hughes' successful pupils is Doris Stadden Kaser, contralto; Garda Metcalf Colvin, soprano; Fred P. Wilson, tenor, from Mansfield, and John Davidson Barker, whose popularity dates from his first appearances in Cleveland as a member of the Naval Reserve Musical Clubs. Allen McQuhae, a former pupil of Mr. Hughes', as guest artist, paused in an important tour to sing at the second recital, and scored a great success.

Rita Elandi, whose roster of pupils comprises the seventy-five in Cleveland and Akron, presented sixteen at each of her two recitals, in operatic numbers, interspersed with songs. The students were assisted by Mabelle Farrar, violinist, and L. Mendoza, flautist, in accompanying abbligatos. The "Willow Song" and "Ave Maria" from Verdi's "Otello," were sung by Margaret Henry.

A. D. B.

Frederick Gunster has been engaged for a performance of the "Messiah" with the Apollo Club, Chicago, Dec. 26. This is one of many engagements for Mr. Gunster to appear with the leading choral organizations of the country, besides a long list of individual recitals, booked by his managers, Haensel and Jones.

THE WHY AND WHEREFORE



ROSA RAISA
as
"NORMA"

WHY Should the names of Caruso, Jenny Lind, Calvé, Patti, Melba, Farrar, Garden, Lilli Lehmann, Galli-Curci be mentioned for comparison?

WHY Should the opinion of public and press be unanimous in New York, Macon, Syracuse, Detroit, Chicago, Pittsburgh, etc., etc.?

WHY Should eminent critics commit themselves in print?

WHY Should an artist be heralded as the world's greatest dramatic soprano?

WHY Should such glowing words of praise be given to one artist?

WHY Should fall bookings include twenty (20) different cities?

BECAUSE "Rosa Raisa stands alone! She has no rivals! Who is the greatest opera singer of the day, next to Enrico Caruso? Rosa Raisa is her name."—Henry T. Finck, N. Y. *Evening Post*, February 4, 1920.

BECAUSE "Raisa's trills rival those of Jenny Lind or Patti."—*Macon Daily News*, May 15, 1920.

BECAUSE "In her lower register her voice assumed the velvety warmth and opulence of a Galli-Curci, Lilli Lehmann and Emma Calvé in one—that is Rosa Raisa."—Max Smith, N. Y. *American*, April 2, 1918.

BECAUSE "There has been no finer singer on a Syracuse stage since the days of Melba."—*Syracuse Post-Standard*, May 12, 1920.

BECAUSE "Rosa Raisa thrilled the large audience with her glorious voice. We had no idea that she was an emotional singer and last night she invaded the Garden-Farrar field, in a way that places her in that histrionic company."—*Pittsburgh Sun*, March, 1920.

BECAUSE "Some people will claim that Galli-Curci may excel in birdlike purity of her higher notes, but in power, richness and brilliancy, in dramatic intensity and the other qualities which makes a singer great Raisa stands in a class by herself."—*Detroit Journal*, November 10, 1919.

BECAUSE THE ABOVE CRITICISMS ARE TRUE REPORTS OF THE ART—
VOICE—STYLE—OF

ROSA RAISA

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AEOLIAN VOCALION RECORDS

Josie Pujol Sees Cuba Forging Forward in Musical Direction

Young Violinist Declares that Pro Arte Club of Havana Is Largely Responsible for Artistic Growth of Republic—Melodious Music Is Favorite on Island

JOSIE PUJOL, the young Cuban violinist, who has just returned to New York after her first visit to her native Havana since she left there to study in New York three years ago, reports that she was quite unprepared for the enthusiasm that greeted her when she appeared there in concert.

"I did hope that they would be nice to me," said Miss Pujol to a representative of MUSICAL AMERICA, "but I had no idea that they would carry on so. You see, I always feel that people are more interested in foreign artists than their own, and I was afraid they would be hypercritical of my work, so I was frightfully nervous at my first concert, but determined, all the same, to play my very best. They deluged me with flowers and gave me all sorts of beautiful things, even a lovely diamond pin set in platinum, and when I left Havana a large crowd of girls came to the depot with more flowers and insisted on my kissing each one of them, the girls, I mean, not the flowers!"

"Havana is a splendid place to give concerts, but the rest of Cuba is not a particularly good field unless perhaps Santiago and Matanzas. Everybody is rich there now on account of the sugar. There really seem to be no poor on the island at all. If there are, I didn't see any of them. Of course, this means that prices have gone up correspondingly, so that it is an expensive place to live.

"Musically, the people are improving marvelously, and in Havana much of the



Josie Pujol, Cuban Violinist

improvement is due to the efforts of the Pro Arte Musical, a club of women, all of whom are important socially. They bring all the prominent artists, who give concerts in Havana.

"The people are more interested in melodious music than severely classical things. For instance, they enjoy the Mendelssohn Concerto more than they do a sonata of Corelli. I was determined, however, to see if I couldn't make them like some of the older pieces, so I played a concerto of Viotti and they loved it, so it seems you never can tell about audiences. One curious condition, though, is that one gives two or three concerts a week instead of spreading them out over a month or so, the way you do in New York. I wonder what would happen if even the most popular artist gave three

concerts in one week at Aeolian Hall!

"But I love New York and I am delighted to stop here and study. I have not the slightest desire to go to Europe for lessons. Why should I have? Of course I have a terrible lot to learn, but I am studying hard, and the success I have had not only in Cuba but also in the concerts I have given in the United States and Canada makes me feel that I can really do worth-while things, so I am really tremendously encouraged."

J. A. H.

MISS GUNN ENDS SEASON

Brooklyn Violinist Appears in Church Concert in Manhattan

Kathryn Platt Gunn, violinist, completed her season's concerts on June 10, when she appeared in a concert in the Parish House of the Church of the Good Shepherd, New York. On this occasion, Miss Gunn played admirably the Adagio and Perpetuum Mobile from Franz Ries's familiar suite, and a group of pieces by Drigo-Auer, Lalo and Kreisler. After both her groups she was recalled and encored, adding Clarence Cameron White's setting of "Nobody Knows the Trouble I've Seen," and the Cramer-Brown Rondino. Ethel Watson Usher was her accompanist.

Miss Gunn gave a brief recital at the evening service of the First M. E. Church at Freeport, N. Y., on June 6, her numbers including Borowski's "Adoration," the Schubert-Elman Serenade, a Friml Lullaby and the Wilhelmj arrangement of Schubert's "Ave Maria." Annie Eldrige, organist of the church, accompanied her. Miss Gunn played the Meditation from Massenet's "Thaïs" on Saturday, June 19, at the wedding of Adele Somerville, MUSICAL AMERICA's Brooklyn correspondent.

Tirindelli Songs Featured in Concert

The Lega Musicale Italiana, Cesare Soderò, president, gave a concert on the evening of June 21. The program was offered by Mario Valdez Costa, violinist; Tiberio Rosco, 'cellist; Michele De Santis, pianist; Ferruccio F. Corradetti, vocalist, and Illuminato Miserendino, violinist. Mr. Corradetti featured songs by P. T. Tirindelli, accompanied at the piano by the composer.

DIPPEL HEAVY LOSER IN OPERA VENTURE

Impresario Telegraphs Caruso to Aid Him After Failure of Chicago Project

CHICAGO, June 25.—Having incurred heavy financial losses through his unsuccessful venture of combining opera and moving pictures, Andreas Dippel, last week, cabled to his friend, Enrico Caruso, in Cuba, to aid him out of his straits.

Mr. Dippel's plan is to present some sort of gala concert which will help him make up the deficit. As yet he has not received any reply from Caruso, and he does not know whether the tenor can come West or if his Metropolitan contract permits him to appear in the proposed concert.

Although Mr. Dippel has not sung a note since 1908, when he was with the Metropolitan Company, he says he would be willing to appear on the program, as he believes he can still sing as well as some tenors now on the stage.

In speaking to a MUSICAL AMERICA representative, Mr. Dippel said that he had offered a great entertainment and the public did not respond, and he had lost several thousands on the venture.

He has not entirely given up the idea of giving opera and moving pictures, but has no plans for any further project.

M. R.

Elizabeth Wood, contralto, recently closed her season with a recital at the twenty-sixth annual convention of Women's Clubs at Asbury Park, N. J. Miss Wood will leave shortly for a period of rest at her summer camp at Silver Lake, Perry, N. Y., prior to beginning work on her next season's programs.

Mrs. Alice Brown Marshall, of Portland, Ore., has been selected by the Chicago University Extension Conservatory, to play and demonstrate a piano system in memory of William Hall Sherwood, with whom Mrs. Marshall studied in Chicago.

CUNNINGHAM'S RETURN

The Distinguished American Baritone and Teacher of Singing is Acclaimed in Hamilton, Canada, on the occasion of his Re-appearance on the Concert Stage

"Claude Cunningham was first heard in Hamilton in Elijah, when he took the title role, some ten years ago, and this is now the fourth time that, through Mr. Hewlett's efforts, the New York baritone has been brought to this city. Mr. Cunningham's **BEAUTIFUL VOICE**, which is **SONOROUS** and **IMPRESSIVE**, his **CLEAR ENUNCIATION** and the **DEPTH OF FEELING** revealed in 'The End is Near,' which resolves itself into an impressive recitative with a magnificent chromatic accompaniment, stirred the audience almost to applause, which was forbidden. **MR. CUNNINGHAM'S VOICE HAS LOST NOTHING, but RATHER HAS GAINED IN RICHNESS** of quality since he was last heard in Hamilton. In the miscellaneous portion of the program Mr. Cunningham sang 'It is Enough,' from the 'Elijah,' in a way that was deeply moving. Nowhere was the rare beauty and richness of his voice so revealed as in this aria. 'Christ in Flanders' and 'There is no Death' further revealed Mr. Cunningham's rare gifts as artist and singer."—**Hamilton (Canada) Herald, May 28th, 1920.**

"It is several years since Claude Cunningham was first heard here. Those who remember this singer were glad to hear him again; those who had not heard him were vouchsafed a treat. **MR. CUNNINGHAM IS SUPREME AN ARTIST.** With a rarely beautiful voice,

even in all its registers, flexible and vibrant in its tone and replete with expressiveness—what else could Mr. Cunningham be but thoroughly satisfying, giving sincere pleasure by the **SHEER LOVELINESS OF HIS SINGING.** Physique and personality in Mr. Cunningham both fit his **BIG, BEAUTIFUL VOICE**, adding their own quota of charm. Sheer music was his aria, 'It is Enough,' while the two songs, 'Christ in Flanders' and 'There is no Death,' were made living creations, long to be remembered."—**Hamilton (Canada) Spectator, May 28th, 1920.**

"Mr. Claude Cunningham, of New York, is a truly fine baritone, whose eminence is based unquestionably on real merit. **HE HAS EVERYTHING IN HIS FAVOR.** A fine strong baritone voice with considerable range and of rare quality, his 'It is Enough' was a remarkable introductory number. It served to prove the singer. His obligato to Cornelius' 'Christmas Song' was excellently sung. 'Christ in Flanders' and 'There is no Death' were superbly rendered. Throughout the oratorio he distinguished himself. Recitatives, long and sustained and somewhat weary work for a less consummate artist, were handled with ease and a display of the best that was in his superb voice."—**Hamilton (Canada) Times, May 28th, 1920.**



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NEW YORK, JULY 3, 1920

THE MACDOWELL IDEAL

For eleven years the MacDowell Colony at Peterbor-
ough, N. H., where Edward MacDowell found an ideal
place in which to express himself creatively, has done
valuable work in providing American creative artists
for a few months each year with an opportunity to
work away from the din of the city in an atmosphere
of rest and calm. To make this possible Mrs. Mac-
Dowell has shouldered the heavy burden of securing
through personal efforts on her part most of the
finances. She has labored indefatigably, she has, in-
deed, given her life to it, and in spite of ill health
has gone from Maine to California spreading the
gospel of her husband's noble ideal, revealing it in per-
formances of his music (it is most eloquently expressed
there!) and in talks on the MacDowell Colony and
what it stands for.

To-day the directors of the Edward MacDowell Asso-
ciation, Inc., feel that the work must not be left to Mrs.
MacDowell, for the responsibility placed on her, much
as she has enjoyed carrying it, is an onerous one.
They are anxious to preserve what has already been
built and developed at Peterborough, the farm build-
ings, the dwelling houses and the fifteen studios in
which the creative artists work; and they wish to
add to it and take care of the future of this wonder
spot, a place where every native farmer knows Mac-
Dowell and recognizes the value of the art of music,
because the great American tone-poet lived and la-
bored there.

A permanent endowment fund of \$200,000 is sought
and it must be secured. The fund should be a demo-
cratic one, one in which every lover of music from

laymen in the small village to the symphonic conductor
and the great *virtuosi* of our time, whether American
born, whether American by citizenship or foreigners,
who come to us to reveal their art, should contribute.
MacDowell was a lover of the people, and to the people
of Peterborough he was a friend in word and deed.
Here is an opportunity for the American people to re-
spond with ardor, to set an example before the world
of how it honors its artists. The fund of \$200,000
will be built, we hope, not from the donations of large
sums by a few, but from the myriad donations of the
many, those who believe that this country has an art
appreciation, those who have come to revere and love
the name and music of Edward MacDowell, amateur
and professional musician alike, music lovers, every
one who is anxious that the artist of our day be per-
mitted to work in the beauties of the New Hampshire
hills during the summer months and give to the world
under these ideal conditions something beautiful,
whether in music, painting, sculpture or literature.
And here let it be said that the fact that the Mac-
Dowell Colony is one in which all the arts gather, not
alone music, is one of its strongest points. An ex-
clusively musical colony could not accomplish what the
MacDowell Colony has accomplished and can; it is the
interchange of ideas among artists in the various de-
partments of the great spiritual manifestation that is
salutary of beautiful things to come.

MUSICAL AMERICA believes in the MacDowell Colony.
It is addressing its readers in an appeal for this per-
manent endowment fund. Contributions may be sent
to the treasurer of the Edward MacDowell Associa-
tion, Benjamin Prince, 122 East Twenty-fifth Street,
New York City, or to Mrs. Edward MacDowell at
Peterborough, N. H. A great work is to be accom-
plished. Let us not fail the men and women who have
guided the colony's work in the past. Let us rise one
and all to assist the composer's widow, Mrs. MacDowell,
a great woman in America's musical life, who as artist,
benefactor of young musicians, and as apostle of her
husband's ideal, in carrying out what she knows was
his wish, so that the MacDowell Colony of the future
may truly be the home and inspiration of American
art, as it was for Edward MacDowell.

Teachers of Vienna are so sadly in need of American
students that diplomatic pressure has been brought to
bear to facilitate travel for students from this country
to shrunken Austria. It might be suggested that a
step more in conformity with the trend of the times
would be to facilitate the travel of these Viennese
teachers to the United States.

No doubt Satan himself was keenly interested when
that Middle Western sect, in annual conference, girded
up its loins, took off its coat, rolled up its sleeves, ad-
justed its suspenders and—come locusts or no water!—
went right ahead and tackled the burning moral issue
of the day, whether or not there shall be phonographs
in the home.

Latin-America seems to have gone Europe one better
in the matter of militarism. Down toward the equator
the military is the military band; which, we repeat,
is one better.

He's headlined; she's not; she strikes. Vaudeville?
No; grand opera. It happened at the Paris Opéra
Comique. One little blunder makes the whole stage
kin.

Meyerbeer has been vindicated in Havana. Here-
after, on Caruso nights, it will be up to the manage-
ment to provide bomb explosions.

The Provisional President of Mexico, de la Huerta,
has studied singing. Whether this, of itself, is suf-
ficient cause for another revolution remains to be seen.

An American mine owner has decided to finance a
season of opera in Paris. Why not do as much for some
American city?

This is the time o' year when the music manager
really ought to have a Chinese assistant—properly to
care for what he has up his sleeve.

One would think Toscanini some new "white hope,"
judging by the commotion over his come-back.

CHANGES OF ADDRESS

Those of our subscribers who wish to have their
copies of MUSICAL AMERICA forwarded to them during
their summer vacations and do not wish to miss an
issue, are requested to notify this office of such changes
of address two weeks in advance.

PERSONALITIES



Willem Mengelberg Conducting in Amsterdam

Willem Mengelberg, conductor of the Concertgebouw
Orchestra in Amsterdam, Holland, who will come to
America this fall to share with Artur Bodanzky the
conductorship of the National Symphony, began com-
posing when eight years old. One of his first efforts
was a Christmas song which he composed as a gift for
his parents. The melody is said to be of such charm
that it is still a favorite in his family.

Duncan—Admirers of Isadora Duncan in Paris have
offered a prize of 3000 francs for the best poster with
the title, "Isadora Duncan in One of Her Dances."

Caruso—Some of Caruso's recent unlucky haps were
counterbalanced when he was presented with a gold
medal at the close of his engagement at Havana, on
June 10.

Perosi—Don Lorenzo Perosi and his brother Mar-
ziano, at present in Italy, are planning to go to Paris
to produce their latest works, "The Massacre of the
Innocents" and "Night and Day."

Riseley—George Riseley, conductor of the Bristol
Choral Society and Royal Orpheus Glee Society of Bris-
tol, England, has just been presented with a cheque for
1000 guineas by the citizens of Bristol.

Davies—Penelope Davies, young New York mezzo-
soprano, made an excellent record last week in the semi-
finals at the Orange (N. J.) Lawn Tennis Club. She
played singles against Clare Cassel and showed her-
self a really gifted wielder of the racket.

Clark—Louise Clark, daughter of Charles W. Clark,
the baritone, has joined the cast of "Honey Girl" at
the Cohan and Harris Theater. Miss Clark is said to
have made numerous appearances in amateur perform-
ances in Chicago, but this is her professional debut.

Paderewski—Prince Lubomirski, who, according to
a Parisian musical publication, "has just arrived in
Washington representing certain republican interests
in Poland," declares that Paderewski has never been
repudiated as chief by the Polish people. There is a
story about Finegan, who—well, you remember it.

Roberts—Emma Roberts, who was elected a member
of the Rotary Club after her success at the Musical
Festival of the South held recently in Macon, Ga., at-
tended the convention of the Rotarians in Atlantic City
during the week of June 19, at the special invitation
of Dr. Frank F. Jones, president of the Macon Club.

Garrison—Mabel Garrison, coloratura soprano of the
Metropolitan, whose recital in Queen's Hall, London,
was postponed from June 10, on account of illness, sang
finally before a large audience on June 22. A cable
received last week by her managers, the Wolfsohn
Bureau, reports that she had an overwhelming success.

Phillips—Harold D. Phillips, who for a number of
years has been in charge of the organ department of
the Peabody Conservatory of Music, Baltimore, has
resigned his position in that institution. Mr. Phillips
is said to be preparing a biography of his brother, the
late Stephen Phillips, author of "Herod," "The Sin of
David" and other well-known poetic dramas.

Rouché—Jacques Rouché, the director of the Paris
Opéra, recently discovered in Avignon a blind composer
named Bourgoin whose work was so striking that he
plans to present shortly one of his operas in Paris. The
artist Picabia is designing the costumes and settings,
which are said to surpass in audacity anything yet done
by any of the futurists. This seems like taking an
unfair advantage of Mons. Bourgoin's affliction.

Calvé—Emma Calvé, who, in May, gave a success-
ful recital in Queen's Hall, London, at the age of fifty-
seven years, says that she would like to make all singers
understand the meaning of the words "elocution" and
"dramatic diction." "There are many young French
girls," claims the diva, "with excellent educations who,
when they start to sing, forget the difference between
a grave and an acute accent." We lack the aforemen-
tioned accents in our English tongue, but the same is
true not only of our *jeunes filles*, but many of our most
prominent singers, female and male.



By Cantus Firmus

Give 'Em a Whiff!

SURELY the grade of native statesmanship is improving. Seven years ago the average U. S. Senator was convinced that the National Conservatory project was subtle propaganda furthered by horticulturists. To-day almost any old Senator has a form interview on tap which pledges him to love, honor and obey the musicians of America.

A suggestion, and a practical one: have the news spread abroad in the lobbies of Congress that the much-discussed National Conservatory means a half a dozen palatial buildings in various sections, surpassing in cost the 'steen million dollar marble post office in Squeedunkville, Okla., and Milkton, W. Va. Let 'em smell the pork and there'll be wild and glorious enthusiasm for the National Conservatory of Music.

* * *

The Invasion of England

THE best English critics are not taking kindly to the mushy programs of some singers who have just been cut loose on their island. Even the land of the ballad balks at our Tinpan Alley balladists—or is it that the Britishers are jealous of their own record of atrocities in this direction?

* * *

Warum?

THE reverend gentleman who was so shocked at "Zaza" now bursts into indignation because the movie shows are full on Sunday while the churches are quite empty. "What is the reason?" he asks in his innocent wonder. We know of one excellent reason, but it wears a frock and we are too polite to mention names.

* * *

MUSICAL Australia is the name of the newest publication in that commonwealth, and we wish it well, but we are of the opinion that the best advertisement in America of Australia's musical bounty is the lad whose last name rhymes with "stranger."

* * *

Adding to the Misery

[From the Palo Alto (Cal.) Times.]

Among those invited were Mrs. Josephine Hartwell of New York, a house guest of Mrs. Carter's, whose songs added to the HARM of the afternoon's program at the clubhouse.

* * *

Another Rascally Virtuoso

[From the Shreveport (La.) Times.]

"In his newest motion picture 'Heart Strings,' which is to be shown for the first time here at the Majestic Theater tomorrow, William Farnum will be seen in the rôle of a VILLAIN VIRTUOSO."

The Awful Traffic in Baritone

SEE that Manager Burnett is running ads reading "Louis Graveure Price \$1000." Why, we thought Mr. Graveure's beard alone was worth more than that.

* * *

HELFFYRE, where is the patriotism of yesteryear? Here June has gone by and legions of unfashionable souls have been floated to the altar on the waves of Messrs. Wagner and Mendelssohn's bridal music. In justice to Messrs. Sousa and de Koven, who composed ersatz wedding marches for the express purpose of snubbing the alien airs, our enterprising Attorney General should turn his attention to these couples.

* * *

Was there ever, we ask, a pupils' recital which did not, according to the printed accounts, "reflect great credit upon the teacher?"

* * *

From "B. L. T.'s" Colyum in the Chicago Tribune, we glean the following: "Wilmot Goodwin, baritone, is a good program-maker. In Sioux City he sang: 'The Pretty Creature' and 'Night and the Curtains Drawn.'" Oh! Wilmot!

J. A. H.

* * *

The music critic of the London Daily Telegraph, in writing about the recent recital of Lambert Murphy in the British capital, says: "Edward Purcell's 'Passing By' (Who is 'Edward' Purcell?)" If the critical gentleman will refer to Grove's Dictionary, he will find that Edward was "the youngest but only surviving son of the great Henry Purcell." Evidently prophets, even minor ones, are not without honor, etc.

J. A. H.

Claire Dux Will Arrive in October

Mme. Claire Dux, the Swiss soprano, who comes for a first American tour next season has been engaged for solo appearances with the Chicago Symphony. She is expected to arrive in the country in October. For the past several years Mme. Dux has been prominent in numerous opera houses abroad, notably at Covent Garden and La Scala.

Elwyn Concert Bureau of Portland, Ore., Is Incorporated

PORTLAND, ORE., June 21.—Articles of incorporation were filed with the state corporation department last Tuesday by the Elwyn Concert Bureau, Inc., of Portland, capitalized at \$30,000. The incorporators are J. R. Ellison, C. H. White and Oliver O. Young. N. J. C.

CONTEMPORARY :: AMERICAN MUSICIANS

No. 122
Carl H. Tollefsen

CARL H. TOLLEFSEN, violinist, was born Aug. 15, 1882, in Hull, Yorkshire, England, and came to the United States in 1888. Educated in the public schools in Brooklyn, N. Y.



Carl H. Tollefsen

Took up the study of the violin at an early age and has studied with Lichtenberg, Schradieck, Hartmann and Kneisel, theory and composition with Dr. Goetschius and Rubin Goldmark. Graduated from the Institute of Musical Art, New York City, in 1908.

1907. Formed the Tollefsen Trio in the fall of 1904 which has been before the public ever since. Married Augusta Schnabel, pianist of the Trio in 1907.

The Tollefsen Trio has been instrumental in introducing for the first time in New York trios by Cadman, Foote, Second Trio in B Flat, Victor Bendix, Amilcare, Zanella, and in Chicago the Trio, Op. 1 of Rubin Goldmark. Of new cello and piano sonatas, the Rachmaninoff, Ornstein and Orefice, and a Suite by Gottlieb Noren for violin and piano was played for the first time in New York by the Tollefsens in 1914.

The Trio has made seven extended concert tours and given more than 200 concerts in twenty-two States covering the eastern half of the country. Is a member of the Scandinavian American Society, Bohemians, Sandalphon Lodge of the F. & A. M., Aurora Grata Scottish Rite Consistory, Valley of Brooklyn, and the Brooklyn Institute Chess Club. Resides in Brooklyn.

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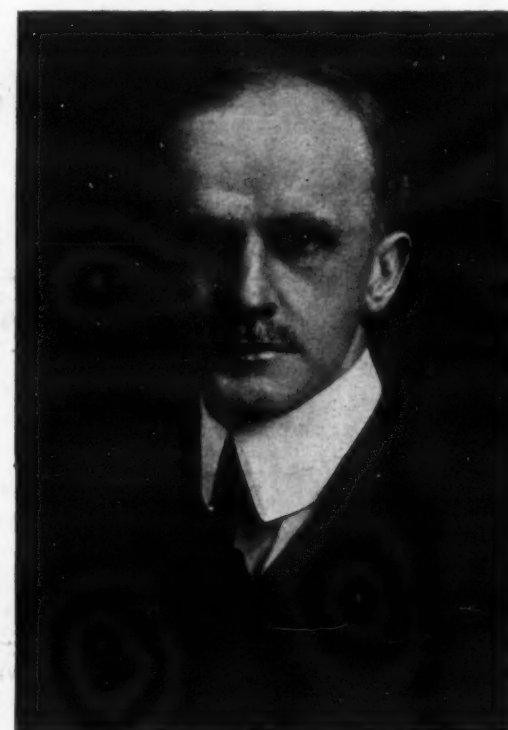
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Knight to Head
Organ Work at
Peabody College

G. Herbert Knight, Distinguished English Organist, Who Has Been Appointed Head of the Organ Department at the Peabody Conservatory in Baltimore

BALTIMORE, June 25.—G. Herbert Knight, the distinguished English organist, has been appointed head of the organ department of the Peabody Conservatory of Music, succeeding Harold D. Phillips according to an announcement just made by Director Harold Randolph. Of late years Mr. Knight has made his home in Canada where he has made a distinguished reputation as a recitalist, church organist, choirmaster and teacher. As a composer he has attracted considerable attention and his

works have been brought out by leading American and English publishers. He will no doubt prove a valuable acquisition to the local musical fraternity and will give a decided impetus to the study of church music.

Mr. Knight was born in England and received his musical training under Dr. J. Kendrick Pyne, organist of the Manchester Cathedral, in organ; under Sir Charles Halle, in piano; Dr. Hiles in harmony and composition, and Dr. Andrew Black in voice. He has received the degree of Musical Bachelor from Victoria University of Manchester and is an associate of Trinity College of Music, London.

VERTCHAMP IS SOLOIST

Young Violinist Appears in "Globe" Concert

The young violinist, Albert Vertchamp appeared as soloist at the *Globe* Concert in the DeWitt Clinton High School Auditorium, New York, on Wednesday evening, June 16 and again revealed his splendid musicianship, and poetic understanding. The enthusiastic audience appreciated alike his purity of style and depth in the Vitali Chaconne and the charming sentiment which he expressed in the Serenade of d'Ambrosio and several small pieces, generously added at the conclusion.

The Popper-Sauret "Dance of the Elves," which he played at a breath taking pace and with perfect clarity aroused his listeners to demonstrations of hearty approval.

MacBurney Students to Tour Northwest in Opera

CHICAGO, June 20.—The Leiter Light Opera Company, made up of vocal students from the Thomas N. MacBurney Studios will begin a three year engagement next week, under the management of the Coit-Albert Bureau, taking in the West, Northwest and North of both the United States and Canada.

Thomas N. MacBurney's summer class in song literature and interpretative art, commenced June 21 and will continue throughout the summer months. M. R.

CRITIC NOW HEADS CINCINNATI COLLEGE

J. Herman Thuman Quits "Enquirer" for New Post— Schools End Sessions

CINCINNATI, OHIO, June 30.—The new manager of the College of Music, to succeed A. J. Gantvoort, whose resignation was recently accepted by the board of trustees, is J. H. Thuman, dramatic and musical editor of the *Enquirer* and business manager of the May Festivals, as stated last week in these columns. Mr. Thuman's engagement was announced at a dinner given the trustees and the faculty by R. F. Balke, vice-president of the board, at the Queen City Club last Thursday evening.

Mr. Thuman has been music and dramatic editor of the *Enquirer* for the past fourteen years. He has also brought to Cincinnati many of the greatest concert artists. He resigns his position with the *Enquirer* July 1, when he assumes charge of the college, but will continue his concert management. Among the artists booked for him for next season are Geraldine Farrar, Galli-Curci, Rachmaninoff, Toscha Seidel, Rosa Raisa, Fritz Kreisler, Josef Hofmann, Gluck and Zimbalist, Mischa Levitzki and the Chicago Opera Association.

A number of changes have been made in the College of Music board of trustees during the past year. The latest appointment as a trustee is Lawrence Maxwell, who is well known as president of the Cincinnati May Festivals. The College of Music has a rich past. It was founded in 1878 by a number of prominent men of Cincinnati who were interested in the musical development of the city, and Theodore Thomas was its first musical director. He laid out a very comprehensive plan for the college, many of the features still being maintained. It is an endowed institution and is incorporated not for profit.

The annual commencement exercises

of the college took place last week. A brief musical program preceded the awarding of the honors. Lawrence Maxwell gave the address to the graduates and Nicholas Longworth, president of the board of trustees, presided.

The commencement exercises of the Cincinnati Conservatory of Music took place recently. Fifty-one pupils of the famous institution were graduated. The exercises were simple but impressive. Lawrence Maxwell made the address to the graduates, paid a high tribute to the late Clara Baur, founder of the institution.

Tecla Vigna, the voice teacher, left recently for Europe. She expects to spend the summer with her relatives in Milan and be back in Cincinnati early in the fall.

The annual meeting of the May Festival Association took place Monday afternoon. The reports of the recent May Festival formed the most interesting feature. The three directors, A. Clifford Shinkle, J. J. Rowe and Frank R. Ellis were re-elected.

Christine Langenhan Sings at State Normal School, Glenville, W. Va.

GLENVILLE, W. VA., June 10.—Christine Langenhan sang in the auditorium of the State Normal School on the evening of June 8, her appearance being a re-engagement due to the success of her recital here last fall. To the program, which included songs in Bohemian, Norwegian, Russian, Italian, French and English, were added several numbers in response to the audience's enthusiasm. The power and richness of Miss Langenhan's voice were particularly notable in the "Spring Song of the Robin Woman" from Cadman's "Shanewis" and in Rachmaninoff's "Floods of Spring." At the Commencement exercises on the following day, Miss Langenhan delighted the audience with two groups of songs. Mrs. John E. Arbuckle played the accompaniments.

On Easter Day, at the Cathedral in Lisieux, France, the organist fell dead suddenly on concluding César Franck's Mass in A, which he had played at the offertory.

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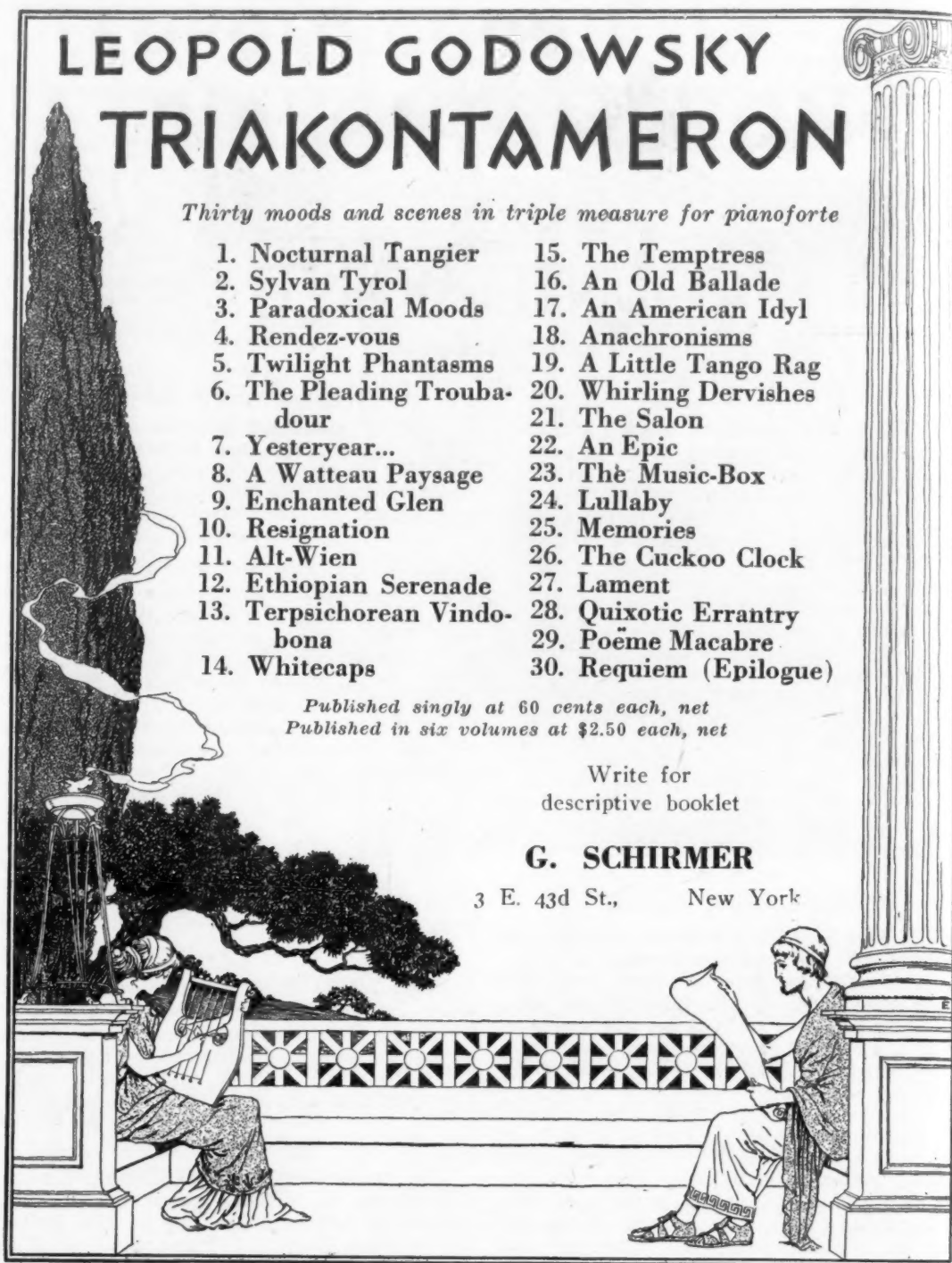
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|-----------------------------|------------------------|
| 1. Nocturnal Tangier | 15. The Temptress |
| 2. Sylvan Tyrol | 16. An Old Ballade |
| 3. Paradoxical Moods | 17. An American Idyl |
| 4. Rendez-vous | 18. Anachronisms |
| 5. Twilight Phantasms | 19. A Little Tango Rag |
| 6. The Pleading Troubadour | 20. Whirling Dervishes |
| 7. Yesteryear... | 21. The Salon |
| 8. A Watteau Paysage | 22. An Epic |
| 9. Enchanted Glen | 23. The Music-Box |
| 10. Resignation | 24. Lullaby |
| 11. Alt-Wien | 25. Memories |
| 12. Ethiopian Serenade | 26. The Cuckoo Clock |
| 13. Terpsichorean Vindobona | 27. Lament |
| 14. Whitecaps | 28. Quixotic Errantry |
| | 29. Poëme Macabre |
| | 30. Requiem (Epilogue) |

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—N. Y. Evening World, April 21, 1920.

"RAFAELO DIAZ, with his beautiful lyric voice, his subtle artistic instinct for interpretation and his pure diction, made his group of songs entirely delightful."

—N. Y. Evening Mail, April 21, 1920.

"MR. DIAZ then sang in excellent style and character his set of folk pieces."

—N. Y. Evening Sun, April 21, 1920.

"RAFAELO DIAZ, the Metropolitan tenor, gave great pleasure through his singing of folk-songs from the Asturias, Leon and Murcia."

—N. Y. Globe, April 21, 1920.

"MR. DIAZ has a voice of rarely fine texture and scope, which he uses intelligently and sympathetically. His interpretations are eloquent, and, so far as diction is concerned, there is not a singer before the public who can be called his superior."

—Baltimore (Md.) News, May 12, 1920.



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—Louisville (Ky.) Herald, May 7, 1920.

"THE warm and tender—at the same time dramatic—melodies of 'Cielo e Mar' were admirable media through which the emotional quality of his voice could be appreciated, and his singing of the tender aria from 'Carmen' as an encore still farther delighted his hearers. The lovely aria from 'Romeo and Juliet' so seldom heard in these days of futurist music, seemed as though it might have been written for the young tenor, and he was forced to respond to a double encore, singing 'La Donna e Mobile' twice, with an extra cadenza and a thrilling top note for good measure."

—Louisville (Ky.) Times, May 7, 1920.

"RAFAELO DIAZ, the Metropolitan tenor who sang in the evening, was received with a degree of enthusiasm unusual even in this warm-hearted community, and he was forced to respond to a double encore by singing 'La donna e mobile.' His aria, 'Cielo e mar,' revealed a round and robust tenor, perfectly controlled, and his interpretations of this and the air from 'Carmen,' which was his first encore, were impressive in dignity and sincerity. Within the strict limits of dramatic style to which he held himself, he was thoroughly convincing and well deserved his triumphal reception."

—Louisville (Ky.) Courier Journal, May 7, 1920.

Olive Nevin Sings at Her Alma Mater

Soprano Returns to Wellesley for Anniversary — To Be Managed by Classmate

TO return to Wellesley for a class reunion, to help with the twentieth anniversary celebration of the choir for its years of organized usefulness, and to find there a college friend to take all managerial work off her mind is what Olive Nevin has accomplished in one week.

To quote her: "That class reunion of mine was certainly the most perfect ending to my season. I had not been back for several years, and the growth and beauty of the place fairly took my breath away. The only time I went indoors was to put on the choir surplice for the service given by the alumnae choir that had been invited back for a special celebration. The choir at Wellesley is a wonderful organization, and under the fostering guidance of Hamilton Macdougall, has grown steadily since organized, until now it would put to shame most women's choruses in the country. When I was a student there, I used to love the work, and from the way the girls flocked back, I know every one does. It was a wonderful experience to sing in the place where I had first begun my work. But the rest of the time I simply reveled in the out-of-doors, even



Olive Nevin, American Soprano

finding time to canoe every inch around the banks of the lake."

Miss Nevin also writes that she has had the good fortune to obtain Lucile Drummond, one of her former college chums who has gone into managerial work, to take charge of the business end of her concerts.

Eugene Ysaye Sails for Belgium to Conduct Vieuxtemps Festival

EUGENE YSAYE, the famed violinist and conductor of the Cincinnati Symphony, sails for Europe on July 10 to be gone until September. While Mr. Ysaye will rest and recuperate from his labors of the past season at one of the Belgian seaside resorts a part of the time, the trip will not be without its features of musical activity. Aside from seeking new works for the Cincinnati orchestra in Paris and Belgium he is to conduct at a festival in celebration of the centenary of Henri Vieuxtemps at Verviers, the birthplace of that composer. The festival will occupy the week between Aug. 23 and 30 and there will be performances not only of the First, Fourth and Fifth Violin Concertos of

that master, but also presentations of Beethoven's Ninth Symphony, César Franck's "Beatitudes" and a symphonic work by Theodore Ysaye. The soloists in the Vieuxtemps concertos will be respectively Jacques Thibaud, Mischa Elman and Mr. Ysaye himself.

The artist will also preside at a series of competitions for a prize offered violinists by the Queen of Belgium during the festival week, and deliver a course of lectures on Vieuxtemps, which he is at present engaged in preparing.

Except for a few minor changes of personnel the Cincinnati orchestra remains unaltered. All the soloists for the year have been engaged and Mr. Ysaye anticipates a brilliant season.

PRESENT WICHITA ARTISTS

Marcia Higginson and Reno B. Myers in Recital Programs

WICHITA, KAN., June 22.—A delightful musicale was given at the Country Club last Tuesday afternoon before about 100 invited guests. The program was a song recital by Marcia Higginson, her mother, Mrs. E. Higginson, acting as accompanist. Miss Higginson has a winning personality and sings with fervor and musical understanding. Her

voice is a light soprano of good range and pleasing quality. In the program, which included some fine examples of old French and English ballads, was also a charming song, "Rondel of May," by Mrs. E. Higginson.

An interesting organ recital was given on Friday afternoon at the First Baptist Church by Reno B. Myers, of this city. The program consisted of compositions of American composers, and was given under the auspices of the Wichita Musical Club. It was as follows: "Praeludium Festivum," Becker;

Sonata (two movements), Rogers; Idyll, Kinder; Intermezzo, Dunham; "Song of the Volga Boatman," Eddy; Andante from Sonata, Borowski; "Sketches from the City" (including "The City from Afar Off," "The Grandmother," "Urchin Whistling in the Streets," "The Blind Man," "In Busy Mills," "Evening"), Nevin; "The Garden of Iram," Stoughton; "The Sirens," Stoughton; Andante and Allegro, Kroeger.

Hedwig Mueller and Mary Spade presented a class of young piano pupils in a recital at the residence studio of Miss Mueller, twenty-four students appearing on the program.

Verna Moyer gave a musical at her residence studio last Thursday night, presenting a class of thirty-eight pupils.

T. L. K.

Conservatory Students in Calgary Give Commencement Concert

CALGARY, June 15.—The students of the Mount Royal College Conservatory of Music gave their ninth annual commencement concert, in Central Methodist Church, on the evening of June 11. The concert was the sixth of a series of recitals given during the school year, and all taking part reflected much credit on the musical director, Dr. Rogers, and his staff. Those appearing on the program were: Wenonah Morgan, Marguerite Richardson, Katie MacKenzie, Doris Parrott, Audrey Savage, Aileen Sibbald, Maud Barner, Mrs. H. W. Parker, Marguerite Smith and Stanley Kitchen. Dr. Robertson, president of Wesley College, North Dakota State University, gave a short talk, after which the program concluded with numbers offered by Wenonah Morgan, Della Creighton, Vera Lawson and Jean Cotton. Keen regret is felt in the city at the departure of G. Herbert Knight, organist of Knox Church. Mr. Knight has accepted the position of teacher of organ at the Peabody Conservatory, Baltimore, and leaves in September to assume his new duties.

L. I. W.

PORTLAND, ORE.—Piano students of Nettie Leona Foy were present in recital Friday night, June 4, at the Monday Musical Club hall. The following pupils appeared: Ivan Brandenburg, Madeline Grice, John Currier, Nina Hoes, Evan Whitlock, Laura Rogers, Betty and Ruth Kinderman, Violet Ackerman, Emma Bowman, Harold Whitlock, Margaret Brandes, Lillian Jenks, Justine Ford, Raymond Smith, Margaret Steckle, Marie Mechlem, Elizabeth Jones, Ena Pullin, Elizabeth Schulze, Katherine Bonham, Mary Harney, Glenna Jones and Alice Smith.



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Steindorff Again Chosen to Head Oakland's Municipal Orchestra

Conductor Re-elected, Although Future of Forces Is Still Uncertain—Berkeley Community Orchestra, Under Embs, Gives Second Concert—Public School Musicians Give Fine Demonstration of Work Under Glenn Woods—Commencement Programs at Local Colleges

OAKLAND, CAL., June 14.—Paul Steindorff has again been selected to guide the destinies of the Municipal Orchestra, which, for the time being, is substituting until the Durant Band project may be perfected. This is to take the place of the early announced Symphony Orchestra for Oakland, and while the substitution may not suit many of the musicians, with a capable board of directors and Paul Steindorff as advisor, we may yet have an organization representative of Oakland's musical importance. In the meantime the Municipal Band is affording a great amount of pleasure to the crowds that gather each Sunday afternoon in beautiful Lakeside Park. Mabel Hatfield-Turner, local mezzo-soprano, who proved a distinct drawing card of last season, has again been secured for this summer.

The second concert in the list of the newly organized Berkeley Community Orchestra fully sustained the good start of the first, and placed Mr. Embs, director, again in the ranks of most interesting young conductors about the Bay. A string quartet received a real ovation after their reading of an Ippolitoff-Ivanoff Quartet Andante, the personnel being Mrs. George Bliss, Mrs. Julia Cochran, Louise Bigelow and Adolph Bock, secretary of the orchestra. Much of the success of the season's work is due to Mr. Bock's untiring efforts in behalf of the business end; he is also first violinist. Plans for next season are most hopeful and the rehearsals will be resumed immediately upon the return of Mr. Embs from Northwestern University, where for the eighth season he will have charge of the harmony department of the American Institute of Normal Methods. Mr. Embs has made several innovations in the music of the public schools in Berkeley this year and a number of fine concerts at the close of school have been the result.

One of the most interesting, by far, of the recent concerts was that given last week by the young musicians of the Oakland Public Schools under the direction of Glen Woods, music supervisor. It was in the nature of an eye-opener to hear what has been accomplished this year in our public school music. The Elementary Orchestra and the band of sixty members, directed by M. Trutner and Mr. Humphrey, each gave evidence of careful training, and for youngsters of that age, gave some remarkable work in overtures of serious consequence. The real surprise came from the large chorus composed of the 1201 graduates of the elementary schools. Offering the Coenen "Lovely Spring," which had to be repeated; the Kendell "America, the Beautiful" Gypsy Chorus from "Bohemian Girl," and a group of ballads, this chorus gave such joy it was hard to believe it only a chorus of children. Trained by teachers in the various schools and given their final rehearsals under Mr. Woods, the group of singers revealed exquisite shading, clear enunciation and maturity of interpretation. The ballad singing was especially effective, and the part singing throughout made one wish that older choruses might gain the same precision.

Other schools offering commencement programs, to date, include Fremont High School, presenting "The Feast of the Little Lanterns" in a two-day production under Alice Bumbaugh's direction; Technical High, Mrs. Davis and Miss Gant directing the choral of 140 voices and the orchestra of forty members. John Patton, a young baritone of this section, assisted on the latter occasion with an aria from "Faust" and the "Toreador" from "Carmen." Possessing a voice of much beauty and a musicianly style, he gave great pleasure throughout. The Vocational High School gave an interesting program with Miss Merchant directing the chorals and W. R. Douglass the orchestra and saxophone quartet. These organizations are most carefully and conscientiously trained and one always

expects good work from Mr. Douglass. Of the choruses perhaps the Boys' Glee of some fifty voices gave the most pleasure. Miss Merchant achieved some splendid effects in this work, as she did in the Girls' Double Trio.

Final College Events

The closing programs of the Mills College music department fully sustained the high standard of the work done in all Mills departments. A distinctive feature this year was the conferring of the degree of Bachelor of Music on Connell Keefer, the first degree in music conferred at the college. Miss Keefer gave a splendid organ recital of her own compositions, with the assistance of other students in voice and violin, and the work done was of a most gratifying nature, giving great promise for the future work of this school. The Mills vested choir gave a beautiful concert at the Greek Theater just before commencement. There are fifty excellently trained voices under Mrs. L. V. Sweezy's guidance, and a concert of rare enjoyment was the result. Of the soloists, Lotta Harris deserves especial mention for the purity and warmth of her voice and her artistic style.

The Young People's Concerts, a series presented for the exclusive benefit of the young school students, through the efforts of William Edwin Chamberlain, were brought to a close with a recital by that most estimable 'cellist of the San Francisco Symphony, Horace Britt, and K. Attil, harpist of the same organization. Needless to say, it was one of the best of the series, which has promise of being lengthened from the original six to ten for the coming year. This concert marks the close of the ninth season.

Hotel Oakland has provided the setting for a group of recitals sponsored by Miss Z. Potter. First was that of Virginia Goodsell, soprano, who delighted a large audience with a varied program of songs and readings, ably assisted by Frederick Maurer, accompanist. Povl Bjornskjold, Danish dramatic tenor, was the second attraction of the Potter series, offering operatic selections. This was one of the successful concerts of the late spring season. The assistants were Hother Wismer, well known violinist of San Francisco, and Frederick Maurer, pianist and accompanist. Suffice it to say, Mr. Maurer's name on the program assures an artistic recital, as he is one of the very best accompanists in California. Mr. Wismer may also be counted upon to give great satisfaction.

The third recital was that of Mme. Lizeta Kalova, Russian violinist, who gave, with the assistance of Hazel Nichol, accompanist, a program of variety and much enjoyment. The best work came in the Wieniawski Tarantelle and the

Paganini Concerto. With an adequate technic this young woman gave a good account of herself, on the whole. Miss Nichol proved a fine accompanist and added much to the success of the evening.

The Orpheus Club, male chorus, gave the final concert of the year at the Municipal Opera House. Edwin Dunbar Crandall is the conductor, and the program feature was Wallace Sabin's "The Long Road." Mabel Riegelman was the assisting artist, singing the "Faust" "Jewel Song," "Vissi d'Arte" from "Tosca," and a smaller group. On this occasion Miss Riegelman charmed her audience and further advanced her standing among East Bay friends. Bessie Beatty Roland is the club accompanist. Fred Anderson gave an incidental solo.

The Cecilia Choral, Percy A. R. Dow, conductor, closed its season with a concert at the Greek Theater. This choral numbers 50 women's voices and has as director one of the ablest musicians about the Bay, the work of Mr. Dow's choruses always being artistic and well balanced. Assisting were James Edwin Zeigler, baritone, who never fails to charm; Mrs. Florence Brown, Mrs. Turney and Mrs. Engle of the club. Edgar Thorpe and Daisy Foster were the able accompanists.

Student recitals are the order of the day during this month, and many creditable concerts are being given. Teachers represented include Mr. and Mrs. Carl Anderson, vocal; Wilmott Eckert, voice and piano; Mrs. Grace Lepage, vocal; Orley See, violin; Elizabeth Simpson, piano; and Jesse Ray Thompson, violin and orchestral numbers. Two students of the Jenkins School of Music collaborated in a recital at the school, comprising violin and piano numbers. A most interesting summer course in the music department of the University of California at Berkeley will be started the end of this month. Frederick Alexander of the Michigan State Normal College will head the department, directing the chorus, and offering courses in history and appreciation of music. Madge Quigly and Lillian Cummings will assist Mr. Alexander. Sascha Jacobinoff will again head the orchestral department, and in conjunction with Marie Mikova present a series of sonata recitals.

Charles Wakefield Cadman recently appeared in recital at the Berkeley Northbrae Community Church, which is becoming a fine community center. The coming of Mr. Cadman from Los Angeles especially for the occasion was much appreciated and his program highly satisfactory in every respect. Mme. Parish Moyle, soprano, was the assisting soloist. A. F. S.



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Fanning Sings for British Sovereigns

American Baritone Invited to Appear Before the King and Queen at Davis Dinner

CECIL FANNING, the American baritone, who has achieved notable success in England, being heard in London alone eight times since the end of April, was signally honored on June 7 when invited to sing before their Majesties King George and Queen Mary at a dinner given by Ambassador and Mrs. Davis at the American Embassy.

In a letter written to his manager, Daniel Mayer, Mr. Fanning gives an interesting account of the experience: "Our great event this week was singing for the King and Queen. Monday night, Mr. Davis, the American Ambassador, gave a formal dinner for their Majesties, forty persons in all. After dinner when the ladies had come upstairs to the drawing room, Mrs. Davis asked permission of the Queen for me to sing, so Mr. Turpin and I entered and took our places at the piano.

"The Queen bowed cordially to us, to which we of course responded. I sang 'The Time for Making Songs Has Come' by James H. Rogers, a song written for me; then Sidney Homer's 'Last Leaf,' during which I saw the Queen brush a tear from her eye. Then came Burleigh's arrangement of the Negro spiritual, 'Deep River,' after which the Queen asked to have me presented. She held out her hand and paid me many gracious compliments. Then at her request I sang an amusing spiritual, 'Standin' in De Need ob Prayer,' arranged by William Reddick. Then Mr. Turpin was presented, and had quite a long conversation with her Majesty. She asked us to do some more spirituals for the King when he came up to the drawing room. We were then presented to a number of the ladies, among them the wife of the Archbishop of Canterbury, Mrs. Davidson.

"When the King entered all the ladies arose, and he kindly went personally to all of the elderly ladies and asked them to be seated. We then did two more spirituals, after which the King shook hands with us, and asked interestedly how long we had been here and how long



Cecil Fanning, American Baritone, Now in England

we were staying. He asked if I had been well received, and I was proud to tell him that the press had been wonderful to me, to which he replied that it was deserved and should not have been otherwise.

"It was a truly wonderful occasion and was so beautifully and gracefully conducted by Mr. and Mrs. Davis. The men were in court dress, and the King also wore a purple decoration on his chest, and the gold garter. The ladies were regal, and the exquisite costuming and display of jewels were beyond anything either of us had ever seen and you know we have had considerable experience in France and Italy, and in Newport, Boston, New York, etc."

Because of Mr. Fanning's popularity in England he has had to postpone his sailing on account of additional engagements booked by Daniel Mayer & Co. (Ltd.) London. He will be busy until the end of October and together with Mr. and Mrs. Turpin will sail on Oct. 31.

Pupils of Cora Remington Hill Appear in Studio Recital

Pupils of Cora Remington Hill were heard in a long, but interesting, program at the Ziegler Studios, Metropolitan Opera House Building, on the evening of June 21. As opening number Mrs. Hill offered McKinney's "Slower Sweet June" and elicited much applause. Her pupils were heard. Gladys Spicer sang Parker's "The Lark Now Leaves," and Irma French, who has studied only four months, did commendable work in del Acqua's "Villanelle." Thomas Furrey also revealed a tenor voice of ingratiating quality. Other pupils heard were Pauline Koberlein, Helen Ford, Sadie Berson, Olive Demarest, Hazel Cook, Kathleen Johnson, Ida Falck, Florence Dolan, Dorothy Bogert, Louise Bland, Christine Kent, Helen Larkin, Jane Clark and George Lynn. J. A.S.

Sovereign-Costello-Breeskin-Loesser Party Begin Australian Tour

Daniel Mayer, who made the preliminary arrangements last week, received a cable from John Griffiths, the Australian impresario, announcing the safe arrival in Sydney on June 22 of Alice Sovereign, contralto; Paul Costello, tenor and Arthur Loesser, pianist. In

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ture arranged for four hands was presented by Gertrude and Alma Kiel to open the concert, and others who were heard were John North, violinist; Walter Mathes, pianist; Vincent and Dick Goodwin in violin duets; Sophie Vander Gaast, pianist; John Goodwin, in violin solos; Alma Kiel, in a piano group; Jeanne Dibb, violinist; Gertrude Kiel, in piano solos, and Susan Jobert, pianist. The program was closed by an admirably read group of works arranged for string orchestra and presented by Gertrude Kiel, Lucille Loeffler, Dorothy Lakey, Alma Kiel, Jeanne Dibb, Catherine Marshall, Claire Roselarr, Blanche Ball, Myles Fierry, John Goodwin, Fred Spegele, John North, Philip Ginsberg, Harry Vander Gaast, Vincent Goodwin, Herbert Petersen, Arthur Jones, Robert Kiel, Dick Goodwin and Albert Durand.

Max Jacobs Appears in Concert with Cantor Fuchs

At the concert given at Carnegie Hall, New York, recently, by Don Rinardi Fuchs, tenor-cantor from Vienna, Max Jacobs and the Orchestral Society of New York won a conspicuous success. Mr. Jacobs conducted his players in the Goldmark "Sakuntala" Overture, Tchaikovsky's Fantasy-Overture "Romeo and Juliet," Ippolitoff-Ivanoff's "Caucasian Sketches" and Berlioz's Hungarian March from "The Damnation of Faust." He also conducted the accompaniment for Mr. Fuchs's aria with orchestra. The young conductor was in splendid trim and won the biggest ovation he has yet had to his credit in his many New York appearances.

Victor Harris on Long Island

Victor Harris is already at East Hampton, L. I., with his family, where he will spend the summer months. He is again devoting his mornings to teaching, as he did last year.

CHOIR STIRS BERLIN

Russian Ensemble Creates Furor in Series of Concerts

BERLIN, June 1.—The concerts by the Ukrainian National Choir have created a sensation. The choir, consisting of seventy men and women, gave a series of concerts under its remarkable conductor, A. Koachytz. Sacred songs, Christmas carols, twelfth night carols and popular songs were offered, old songs, harmonized in a peculiar manner by modern masters, something absolutely characteristic, half Oriental, half Occidental, half folk music, half artistically-wrought music.

The intonation was faultless, the dynamics rich in fine modulations and the conductor, who seemed to be holding his choir in a kind of hypnotic trance, plays on its members as if on an instrument. The vocal material is splendid, in particular the basses, only the high sopranos sound, to our tastes somewhat sharp. The success was quite extraordinary. Originally only one single concert was intended, but a whole series followed. The housing and feeding for some time caused much difficulty, but the Foreign Office soon took charge of the problem so as to make possible a prolonged stay.

DR. EDGAR ISTELE

More Engagements for Boucek Artists

Christine Langenhan, dramatic soprano, Mana-Zucca, composer-pianist and William Robyn, tenor, have been engaged for concert courses in Miami and Tampa, Fla., next season. The concert courses in both cities are arranged by S. Ernst Philpitt of Miami, who has for many years brought attractions to this territory. The three artists have been booked by their New York manager, Hugo Boucek.

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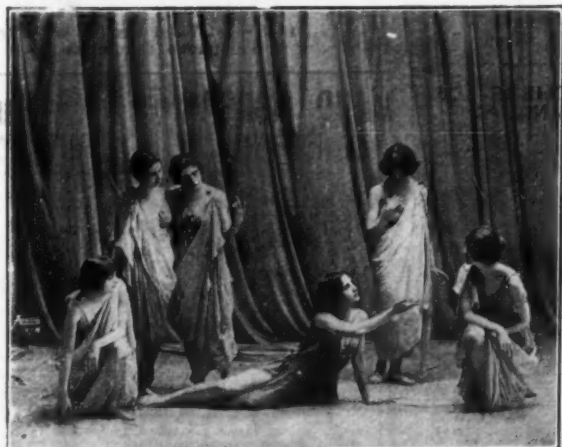
Miss Craft will be the soloist at the Music Festival, N. Y. Hippodrome, October 10

Miss Craft's recital programs for next season are interesting and unusual.

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Yankee Artists Descend Upon London

Riccardo Martin Leads Van of Americans with Triumphant Début in "Butterfly"—Lester Donahue, Lambert Murphy, Lee Pattison and Guy Maier Bid for Britishers' Favor in Recital Halls—Diaghileff Introduces Sparkling Ballet with Pergolesi Music Scored by Stravinsky

By EDWIN EVANS

LONDON, June 11.—The return of Diaghileff's Ballet to Covent Garden has brought new life to the season there, which up to now has been rather listless. It is not that the performances have been seriously defective, but simply that they were uneventful, and the audience that gathers at Covent Garden during the Grand Season needs not merely a fillip, but a succession of fillips to maintain its interest. Diaghileff has brought with him just what was required, a new ballet, which was performed this week, and a miniature opera company which will appear in a Cimarosa production after Puccini's triple bill has gone through.

From a journalistic point of view the difficulty about "Pulcinella," the new ballet, is that there is so much to write about it that one does not know where to begin. Each of the ingredients that went to the making of it deserves an article to itself, for each is either an absolute novelty, or a fusion of elements which have never yet been blended in this particular way. Perhaps the music is the most striking instance of this. Who but Diaghileff would have thought of mixing Pergolesi with Stravinsky? But let us begin with the story.

Pulcinella is of course the traditional figure of the Neapolitan popular stage, the center of innumerable comedies and farces, old and new. This particular episode is taken from a manuscript dated 1700 and containing several of these playlets, the one selected being entitled "The Four Punchinellos." All the girls are in love with *Pulcinella*, and their own sweethearts plot to kill him. A friend impersonates him and pretends to die from their blows, whereupon four of the country swains adopt his costume and manner, thinking thereby to win the ladies' favor. *Pulcinella* himself, however, masquerades as a magician, in which capacity he restores the supposed corpse to life. In the end, he magnanimously allots each lady to her admirer, reserving *Pimpinella* for himself. The choreography of this delightful comedy is the invention of Massine, who also appears in the name-part. When in Naples recently, he studied the tradition very closely, and his impersonation is perhaps the most wonderful thing he has hitherto done. It was a congenial task, for the spirit of *Pulcinella* lives in him. *Pimpinella* was, of course, Mme. Karsavina, who returns to us as beautiful and as captivating as ever, and the other members of the company were all admirably fitted with comedy parts. The staging is by Pablo Picasso who, entering into the spirit of the production, has jumbled his effects in the wittiest fashion, mingling a splash of very naive realism into a mass of scenic cubism, and adapting his costumes from the most heterogeneous styles. It was a dangerous thing to do, which is probably the reason why he did it so thoroughly and, I may add, successfully. He is not a man to stick at trifles.

But the music is still more intriguing. Diaghileff began by collecting from all the museums of Italy as much of Pergolesi's music as he could lay his hands on, and making a selection from it in the same way as he did from that of Scarlatti for "The Good Humoured Ladies." He showed his finds to Stravinsky, who waxed enthusiastic over them, and undertook to orchestrate them. But his attitude towards this music changed as the

task progressed. He orchestrated some pages of it quite straightforwardly, and more or less in the spirit of the time. But as he warmed up to it, he began to picture to himself Pergolesi alive to-day with our present resources at his disposal. With this in his mind, he became more and more Stravinskyish as the work proceeded, and the last pages he dealt with bear the same relation to Pergolesi's thematic material as "Petrouchka" does to the folk-tunes employed in it. Thus the final result is not Pergolesi arranged by Stravinsky, but Stravinsky in the garb of Pergolesi. Of course there are many people who will say that this is an irreverence to the past, but was *Pulcinella* ever reverent? That is his justification. The score is amazingly ingenious, with all kinds of novel devices, not the least effective being a duet for trombone and double-bass. Under forty players are required in the orchestra, but in addition there are three singers, Mme. Mafalda De Voltri, soprano; Aurelio Anglada, tenor; Gino De Vecchi, bass. Opinions are divided on the introduction of the vocal element, but they sang very well, and the production as a whole is one of the biggest successes the Russian Ballet has had. Much credit is due to M. Ernest Ansermet, who conducted.

Martin Reappears

The only other event of the week at Covent Garden was the reappearance there of Riccardo Martin, who, although he has had bad health since he arrived in England, made a big hit in his duet with Mme. Dalla Rizza at the close of the first act of "Butterfly." The tone quality of his voice showed no traces of his indisposition, but those who remember his previous performances say that his expression was not wholly sympathetic, which probably means that he did not feel quite at home. No doubt another week will find him at his best again.

Our visitors from America continue to dominate the concert list. Owing to steamer difficulties, the Flonzaley Quartet was unable to give more than one concert, much to our regret, for there is no combination of the kind that we would sooner welcome. The Loeffler work with which they opened did not find much favor with our people. The general opinion was that although it had moments of great beauty, especially in the tone-color produced by his use of the more sombre portions of the quartet gamut, it is rather labored and drawn out. The Mozart which followed was perfect, and I have never so much enjoyed the polka movement in Smetana's "From My Life."

The American pianist, Lester Donahue, pleased more than he impressed. He has a good style, but not much penetration of the inner meaning of the music that he plays.

The next American concert was that given by Lambert Murphy, the tenor, who quickly made many friends, especially for the great care he took of the fine shades of coloring in his songs. It is not a big voice, but a highly finished performance, the effect of which was quite charming. Mabel Garrison was also to have appeared this week, but her concert had to be postponed through indisposition.

Walter Rummel, who has not played here for some years, has returned to us changed beyond recognition. Even his stage appearance is different, and he has

become disconcertingly pretentious. In writing of him here I endeavored to tune up my style to his platform manner, and this is the result: "What is the esoteric mystery of a middle name? Walter Morse Rummel has discarded his, which is a matter of indifference to us, but with it have gone certain other things that we valued. The transformation is complete. The précieux dégouté of pre-war days has become a romantic of the reign of the bourgeois-King Louis Philippe. He is no longer a Verlaine, but a Mme. Modjeska of the piano. He has developed a passion for spasmodic trials of strength. Unfortunately for him, the fulminating tactics employed, for instance, by Mark Hambourg require an exceptional technique, which he does not possess. In his Chopin group he alternately cajoled and thundered, but ineffectively, and the final impression was that of a miniaturist who was a victim to megalomania. But he looked the part that he attempted to play. Dare one suggest that he be filmed in it? The music could then be taken for granted."

American Duet Recitalists

Duets for two pianos are not common with us, but they happened to be an old hobby of mine, so that nothing would have induced me to miss the performance given by two American pianists who have specialized in this line, Messrs. Lee Pattison and Guy Maier. Their ensemble was so good that I caught myself wishing that they played on instruments of different make in order to preserve the duet effect. They played as one man, and in such antiphonal works as the Saint-Saëns Variations, one really does need to feel the presence of two players. It is carrying virtue to a fault. Their program was an interesting one, but as they described it as "Present-Day Music for Two Pianos," I should have liked to hear, besides the three Debussy pieces, some other recent music, such as, for instance, Florent Schmitt's Three Rhapsodies, or Arnold Bax's "Moy Mell."

Lilias Mackinnon has collected such a following for her Scriabine recitals that

she has had to migrate to the Queen's Hall for the last one, which drew a large audience. She played two of the sonatas, the fourth and ninth, and a varied selection of smaller works from the composer's different periods. As on former occasions, she impressed one very favorably with her artistic probity of expression. We felt that she wanted us to admire Scriabine himself, and not the hyphenated article which is offered us by pianists who surpass her in personal vanity but not in musicianship.

The remaining concerts may be dismissed quite briefly. Algernon Ashton, the composer, presented a program of his chamber music, but as he chose a busy day, and a hall remote from the center of things, we hard-driven critics had to be excused. Isabel Gray gave an interesting recital of piano music by British composers, the most important work being Dale's well-known sonata. A Jugoslav violinist, Zlatko Balokovic, made a successful début at which his playing of Bach's Chaconne was much admired for the subtlety of its poetic feeling.

A Scandinavian singer, Mme. Signe Liljequist, also made a first appearance and pleased us with her voice but not with her interpretations, which we found somewhat monotonous.

Ethelynde Smith Sings at Louisiana State University

BATON ROUGE, LA., June 26.—Before a capacity house of summer school students and townspeople, Ethelynde Smith, soprano, made her second appearance in this city, June 21, at the Louisiana State University. Miss Smith sang with a spontaneity that was refreshing and her high notes were clear and sweet. Her program was a varied one composed of old songs, modern French airs, American numbers, several arias and children's songs. Particularly pleasing was her singing of Cadman's "Spring Song of the Robin Woman" from the opera "Shanewis." Her interpretations of several other numbers were greeted with much applause. Mrs. J. O. Peery provided sympathetic accompaniments.

The children of Homestead, Fla., and vicinity are being offered lessons on stringed instruments in an ensemble class, in order to try out the work done in so many public schools in large cities and to promote interest in orchestral instruments. Several teachers have volunteered their services and the idea has met with sufficient enthusiasm to insure the purchase of a number of instruments besides those that could be borrowed for the summer.

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LARGE OPERA HOUSE FOR WASHINGTON, D.C.

Projected Theater Will Be
Home of Local Orchestra
and Musical Activities

WASHINGTON, D. C., June 23.—Plans and details have been perfected for the erection in the national capital of its first opera house. Washington has never had a suitable theater for the giving of grand opera, and for this reason has, in past years, been denied the enjoyment of this, which many smaller and much less important cities are favored with. It has never been doubted in grand opera and musical circles that the national capital would prove a most profitable field for the giving of opera were the facilities available, but it has never possessed either suitable auditorium or sufficiently spacious stage width and breadth for this purpose.

After several years of quiet, but evidently effective, effort the plans are now completed for giving to Washington what will probably be the handsomest and best appointed opera house in the country.

The plans contemplate, primarily, the establishment of a home for the Washington Symphony Orchestra, which is the national capital's leading musical organization, with ample provision for the production of the most pretentious of grand opera, and providing a center for other musical activities.

Washington's leaders in music, as well as business men, government officials and members of Congress, are supporting the movement to give to Washington the finest home for opera and musical activities generally in the entire country.

Among those who are leading the movement for the erection of the opera house are Mrs. Katie Wilson Greene, Edward H. Droop, Eduoard Albion, Justice Frederick Siddons, Mrs. Senator Henderson and Charles J. Bell, president of the American Security and Trust Co. A. T. M.

BINGHAMTON EDUCATOR TAKES ROCHESTER POST

J. Alfred Spouse Accepts Board of Education Proffer—Festival Chorus Won't Quit

BINGHAMTON, N. Y., June 18.—J. Alfred Spouse, instructor of music in the Binghamton High School, has accepted an offer from the Rochester Board of Education. He will leave early in the fall to take up his work there as instructor and choral director in the East and West High Schools, at a salary very much larger than that which he receives here.

The offer was the outcome of an inspection of the school music work here by the Rochester Superintendent of Schools and Supervisor of Music.

Coolidge's Family Devoted to Music



© Underwood & Underwood

The Republican Ticket Seems to Have Various Musical Reasons to Recommend It. Here May Be Seen the Family of Governor Coolidge Enjoying Some Musical Moments; on the Left Are His Sons, Calvin, Jr., Seated, and John; and at the Right, Is Mrs. Coolidge at Her Piano

APPARENTLY, there will be no dearth of music in the White House and capital, should the Republican candidates be elected at the coming presidential contest. For the musical talents of the nominees on the Republican ticket do not stop at Mrs. Harding's pianistic

prowess and Mr. Harding's virtuosity on the alto horn.

The family of Governor Coolidge, candidate for vice-president, are also possessed of gifts, as is apparent in the accompanying photographs taken at their home in Northampton, Mass. Here are his sons John and Calvin, Jr., the latter

strumming a banjo accompaniment to John's violin solo. Mrs. Coolidge finds piano playing a favorite form of expression and spends much of her time at the instrument in their home. Thus far it has not been ascertained whether the Governor contributes to the family concerts in any way.

This city is indebted to MUSICAL AMERICA for a new national song in which a number of musicians are taking considerable interest.

A recent article in this magazine concerning the use of music in Americanization work attracted the attention of Rose Villar of New York City, who had, with the permission of *Leslie's Weekly*, set to music Minna Irving's poem "To America," appearing in an issue of that publication.

The composer sent fifty copies of the song which was sung by a chorus of young people in the last meeting of the Americanization League, June 7.

Edwin R. Weeks that night gave a lecture on American music which was illustrated with phonographic records

showing the development of American songs. Examples of the attempts at song by the early Indians, Negro folk songs and patriotic songs were presented.

One of Binghamton's most accomplished young musicians, Rose Helen Knoeller, gave a recital in the Tabernacle Church last night. Professor O'Connor has been Miss Knoeller's instructor for all of her advanced work in music.

At a recent meeting of the Binghamton Festival Chorus, the members decided to retain their organization, and to attempt a rather ambitious program for a concert next year. The success of the concert given by the chorus this spring was regarded as a justification for this decision. J. A. M.

Haydn's "The Creation" Given by Chorus of Alfred University

ALFRED, N. Y., June 26.—The University Department of Music recently gave Haydn's "The Creation" with local soloists and the college orchestra assisting the chorus under the conductorship of Ray W. Wingate. The Alfred College Glee Club of sixteen men under Mr. Wingate, has just finished its most successful season, giving nineteen concerts, traveling over 1,500 miles in New York and New Jersey, and singing to about 17,000 people. Mr. Wingate, who is also the director of the Alfred Artist Concerts will leave for New York shortly to engage artists for the coming year. R. W. W.

Mrs. Bergen Introduces Opera Forces to Paterson, N. J.

PATERSON, N. J., June 28.—A well attended and exceedingly interesting performance of "Il Trovatore" was given at the Lyceum Theater last week Tuesday evening by the Italian Lyric Federation, Alfredo Salmaggi, director. Arrangements for bringing the Federation to Paterson were made by Mrs. Mertie Bamber Bergen, the composer. The artists included Mme. Nana Genovese, contralto; Louise de Lardee, soprano; Richard de Vigolini, baritone, and Mr. Zenolife, tenor. Mrs. Bergen has been prominently connected with musical affairs in

Paterson and has been responsible for a number of operatic performances. Some very excellent songs by her are being used by prominent artists of the Metropolitan and other opera companies.

Thibaud's Sailing Delayed by Illness of Mme. Thibaud

Jacques Thibaud, the celebrated French violinist, who was scheduled to sail for France on June 26, has been detained in this country through the serious illness of his wife. Mr. Thibaud now plans to leave early in July. He will be one of a number of the greatest living violinists who will gather at Verviers, Belgium, late in August to pay homage to Vieuxtemps, who was born in that city. Mr. Thibaud will play Vieuxtemps' First Concert in E Major at the opening of the festival; César Thomson will play the Second Concerto; Ysaye the Fourth, and Mischa Elman the Fifth.

PORTLAND, ORE.—Francis Richter, pianist and composer, of this city, gave a recital recently which was well attended by admirers of the blind musician, who has been ill for some time and not able to give his friends the pleasure of hearing him. Mr. Richter was taught by Leschetizky. Agnes Love played the second piano part in the Tchaikovsky B Flat Minor Concerto. The concert was given in aid of the pipe organ fund of the First Divine Science Church in this city.

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Braving Ruffo, Lion of Baritones, in His Dressing-Room Back Stage

By HARVEY B. GAUL

THERE was a roar as of a million bulls of Bashan!

"What is it?" asked friend wife. "Are they feeding the lions at the Zoo?" On being assured that it was only Titta Ruffo "warming up" in his dressing room, and that no harm could possibly come to her, she observed: "It sounds as if they were feeding him meat."

And with that we made our way over to the "bull-pen," where the most baffling of basses was exercising his giant's voice in some sort of a "Fee, fie, fo, fum" Italian vocalization. Certainly here was a voice to devour music critics, bored ushers and *la claque Italienne*, all in one Gargantuan breath. With knees *a la castanets*, we knocked at the lion's lair.

"Entrare! Entrare! Coom een!" belated a voice that might easily have knocked over the walls of Jericho had the Israelites known of it.

"Ooh! I'm afraid!" gasped friend wife.

"Nonsense," we calmed her in our most married manner. "He won't hurt you. He's just bidding us to come in from the heart out, or rather from the diaphragm up. He's as harmless as a turtle dove."

"Ola! Ola!" shouted the Gulliver of baritones. "I am glad to see you. Cheche, what am I going to sing? Why, man, look at your program!"

"That's just it," we explained, "but there are no programs. As yet they have not arrived."

And right then and there the balloon went up and the Italian fireworks began. There were verbal set-pieces and three-colored Roman candles, gesticulating pin-wheels, sputtering crackers and a number of half-exploded remarks that ended in mid-air.

"Misericordia! Strano! Zaprista!"

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"Animo, caro Titta," purred a lovely treble voice from a near doorway. Nothing matters. The programs will come, so let us wait a few minutes."

Whereupon the Junoesque Anna Fitzu and Titta sat down and, as the novelists have it, "conversation became general."

"So you liked my 'Pagliacci' business?" said Titta Ruffo. "There is more I could do, but it would detract from the singing and acting of the others, and as it is I think I make just a little too much of the rôle. So many people ask me why I make my *Tonio* so ugly. Well, he is a clown, is he not? And are clowns ever pretty? *Non, non*, a clown is a buffoon, *un pagliaccio*, something of what the French call a *gobemouche*, and that is what I make him. All the way from the ridiculous opera hat to the crazy costume, the awkward gestures and clownish clumsiness, I try to keep it in character, and not make a parlor gentleman of him."

We opined that he got far away from the boudoir type of baritone, and he continued: "Next year I am to be guest singer at the Metropolitan. Ah, then New York will see me in several rôles. I don't know just now what I am to sing, but several works are being discussed, maybe 'Il Barbiere.' I like the *giovale* rôle, and they say I sing it fine."

"He is the best tonsorial artist I have ever seen," broke in Anna Fitzu. "It would be a pleasure to be shaved by him. Why, if he were to ask, 'Bay rum or comb it dry?' his very intonation would be worth a twenty-five cent tip."

"Adulazione, adulazione," blushed Titta Ruffo. "She makes a flattery of me. Certainly 'Il Barbiere' offers the baritone the grand opportunity for voice and presence. Well, we shall see. Next year I am to do many concerts. My managers have arranged concerts for me all over the country. Ah, that is the way to learn geography. Every city I go, I see the sights; the monuments, the parks, the people and the streets. I like to sing concerts. Every night a different city with a different audience, and all so strange and yet the same. Cleveland they applaud like New York, and Chicago, it is more so."

"How do you like my new photograph?" inquired Anna Fitzu, handing out a precious fac-simile.

"Thanks," said we. "It looks like you as *Nedda*, which is something to look like."

"Zitto," interrupted Titta Ruffo, "look at mine. Do I not look like the William Farnum of the cinematograph? I have the neck and what you call it, 'the sport shirt.'"

"Grazia," said we. "You do resemble William Farnum, but you act more like Douglas Fairbanks, and if Miss Fitzu was only a little smaller she might be Mary Pickford, 'America's Sweetheart'—whatever that is."

"She is a sweetheart anyway," claimed Titta Ruffo. "Wait until you hear her sing the Arditi 'Il Bacio,' then you will hear the real vocal kiss."

"That's all very well," we said, "but we don't like our kisses vocalized."

"Viva," said Miss Fitzu. "The programs have arrived. Let us get ready to begin."

And with a final bellowing and humming that sounded like an aeroplane motor getting under way, both singers 'tuned up' preparatory to astonishing the bourgeoisie and knocking the 'boobery' (thanks, Mr. Mencken!) right out of their six-dollar seats.

In looking over the program we discovered that it wouldn't have made the slightest difference whether there had been one or not, as the audience knew every number on it, due to a Victrola education.

Mary Gibbon, Gifted Philadelphia Violinist, Marries U. of Penn. Mathematician

PHILADELPHIA, June 17.—Mary Gibbon, Philadelphia violinist, was married yesterday to Dr. Irving Babb, professor of mathematics at the University of Pennsylvania, where the bride's father was for many years professor of Latin. Mrs. Babb received her early musical education in this city and later studied in Berlin and other European centers. She was one of a group of Philadelphia

talent studying in Berlin at the time. She gave an interesting recital here at the time of her return in conjunction with Aline von Barentzen and was heard on many other occasions, receiving warm critical commendation both here and in New York. For the past year she has been teaching in this city, and had a connection with one of the city's most important conservatories. W. R. M.

William H. Wylie Sings at Deshler Hotel in Columbus

COLUMBUS, OHIO, June 26.—Another success was added to the already long list recorded for William H. Wylie, the New York tenor, when he appeared as one of the principal soloists at the concert given at the Deshler Hotel on the evening of June 20. Mr. Wylie sang the

"Pagliacci" aria and other well chosen numbers, disclosing admirable vocal artistry which won for him many rounds of applause. On his way back to New York he was heard in another concert at Cannonsburg, Pa., on the evening of June 24.

Anne Stevenson Goes to Seattle for Vacation Stay

Anne Stevenson, the New York vocal instructor, and her husband, Frederick Dixon, pianist, will leave New York on July 5, for Seattle, where they will visit Mr. Dixon's sister. Miss Stevenson is taking her first real vacation since she began her teaching career. They will both return to New York to resume their work on Oct. 1.



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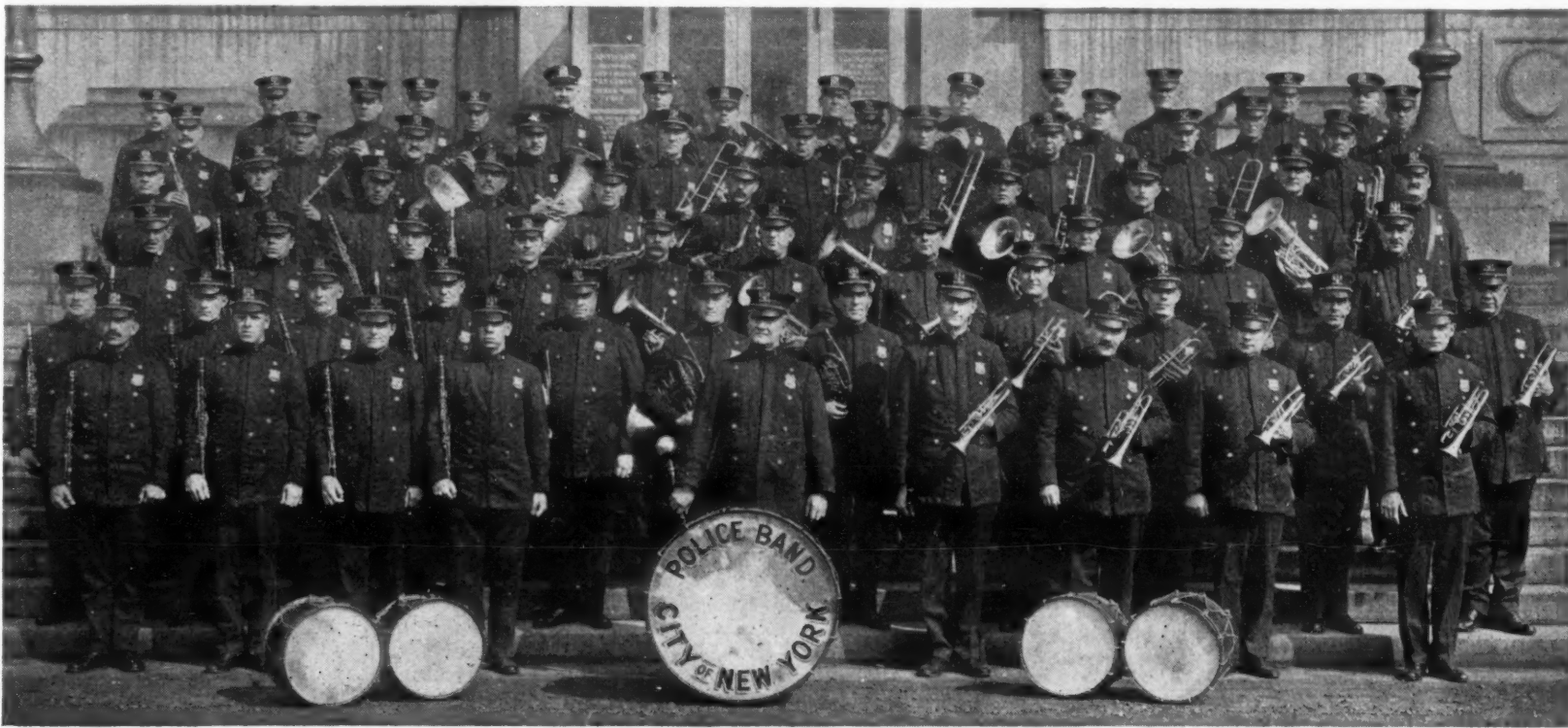
By CONRAD ESCHENBERG

UNDER the direction of Catharine Bamman the New York Police Band, Walter B. Rogers, conductor, will make next fall a tour of the foremost Eastern cities. This organization, which for a number of years has been a feature of the musical life of New York, will make its first appearance in most of these cities, thus affording them an opportunity of making the acquaintance of an organization of which its native city is justly proud.

The New York Police Band is so popular in the city to-day that few people realize what trials and tribulations the organization had to go through before reaching its present standing. The band was organized eighteen years ago by a few talented members of the force and was regarded at first as a joke. It took years of patience and perseverance to win the respect of the people in general. To-day it has made itself a place in the affections of the public and when it appears, whether in concert or on parade, it is greeted in a manner which shows at once in what esteem it is held. The band formerly figured only in parades, but it has arrived at a point where it is able to give concert programs as professional bands do. Last summer it gave over ninety concerts in the parks of Greater New York. Its programs include the standard and classical music, as well as the popular. Every man in the band is a real enthusiast and plays his instrument simply because he loves it. It is because of the fact that they cannot and would not accept money for their services that the police musicians enjoy their work so much more. In other words, the work of the Police Band is a work of love, a noble, uplifting, and in a way, a philanthropic work.

During last summer the band appeared in places where no professional band had ever been heard, and its coming brought a ray of sunshine into the lives of thousands of poor people. This band

licemen without their clubs or the remotest thought of having to preserve order or make an arrest, because all of the listeners have been charmed and soothed by their beautiful and inspiring



The Police Band of New York City—Walter B. Rogers, Conductor, in Center

would play one day in a park, then in a school, the House of Refuge, a hospital, in the home for feeble-minded children, not to mention its activities in behalf of the Liberty Loans and Red Cross. Is it possible to do a nobler work? Each time the band plays, besides giving pleasure and helping to educate its audiences, it instills patriotism by the selection of stirring and real American tunes. More than two million persons have bared their heads during the past season while this band played "The Star-Spangled Banner." The audiences were urged to sing this and other patriotic and popular songs at each concert. Imagine fifty po-

music! Many thousands of dollars have already been spent in order to give concerts for the people, but not one of these concerts has answered the purpose of the Police Band concerts, nor have they ever accomplished the same results. And yet these concerts have not cost the city one cent.

City Needs Municipal Band

The results of the activities of the past season prove conclusively that New York really needs a municipal band, one that can be used to give free concerts for the people throughout the year. Besides this, such a band could play for all municipal receptions, give park concerts and take part in celebrations of all kinds. If a municipal band were formed, the city would save thousands of dollars a year and the public have the benefit of hearing a permanent band, one that would rehearse daily and therefore attain a high degree of perfection. The ideal band for such a worthy purpose would, undoubtedly, be the Police Band, first, because its members are all city employees who have had to pass civil service examinations, and secondly, because they have shown what they can do and what an extraordinary influence their work has upon the people.

City Chamberlain Philip Berolzheimer,

who is in charge of Mayor Hylan's People's Concerts, has worked wonders. He is a veritable wizard and he has provided numerous concerts of great variety, being himself an enthusiastic musician. He is doing his duty with the enthusiasm that only a man of his caliber could exert. Besides giving the city over 200 free concerts, he also gave several monster concerts in which some of the world's greatest artists took part. To the Mayor, John F. Hylan, great credit is due for his desire to give the people all the music he possibly can. He has taken a personal and active interest in all concert plans.

It is indeed fortunate that at the present time the police force has at its head a man who is deeply interested in the

success and progress of the band, Commissioner R. E. Enright, who allows the band the necessary rehearsals, considering, of course, that each man in the band is compelled to do active police service also.

Finally, it is a question whether anyone could have been found more ideally qualified to assume the musical leadership of an undertaking such as this than Walter B. Rogers. His wide experience as a band conductor, his extensive acquaintance with all music, not alone that of the band, his reputation as a soloist, a breadth of outlook and an idealism that accomplishes real results, mark him as the right man for the job.

Raymond Wilson in Auburn Recital

AUBURN, N. Y., June 21.—Raymond Wilson, American pianist, appeared on June 2 at the Trinity M. E. Church in Auburn, N. Y. He won favor with his interpretation of the Mozart "Pastoral Variée," and a particularly masterful performance of the MacDowell Sonata "Eroica." Other numbers were the Gluck-Brahms "Gavotte," Chopin's Nocturne Op. 62 No. 2 and the Scherzo, Op. 20. He also played the Tchaikovsky-Pabst Paraphrase on Themes from "Eugene Onegin."

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Is the Bayreuth Idea Dead?

Siegfried Wagner's Determination to Keep Festival Theater Closed Is Not Seriously Felt Because of Deterioration of Latter-Day Performances—The Tragedy of Frau Cosima and the Shrine—Novelties at the State Opera

BERLIN, June 15—In a previous letter I wrote that Siegfried Wagner was making secret preparations for re-opening the Bayreuth Festival. These preparations consisted, above all, in sending confidential inquiries to artists who had formerly appeared at Bayreuth, asking for the terms under which they would be prepared to appear again. While during normal times the artists had sung for nothing or only a small remuneration, they now had to ask quite considerable charges. This caused Siegfried Wagner to issue a public declaration that this year he should not produce any operas at Bayreuth, because the cheapest seat which could be sold under such circumstances, would amount to 300 marks. As those who had until now visited Bayreuth, would not be able to pay this much Wagner said he did not wish to produce plays for "war profiteers."

In the meantime the question is constantly discussed whether Germany and the world would incur great artistic loss by a permanent closing of Bayreuth. There is a growing belief here, that, during the last years of its existence, Bayreuth had been less a center of great artistic adventures, than a fashionable resort, and that the artistic productions

had fallen from the proud heights on which they had stood under Richard Wagner. Bayreuth was an improvisation, and therein lay its charm. This improvisation could not be repeated any number of times without deteriorating. Besides, Bayreuth had been made a sort of Mecca by the closer circle of "initiated"; a place of pilgrimage for all those who believed in the prophet and his mission. And all those who sought to express an honest artistic criticism, were damned as heretics and schismatics. Thus, the stage picture became more and more rigid and while the last great conductors, who had worked under Richard Wagner, held the orchestra to traditional form, the singers, under the iron will of Frau Cosima, sank to the rank of mere marionettes. Frau Cosima, the greatest woman of the late Nineteenth Century, is still alive, but Bayreuth has died before her. That is the tragedy of her success-crowned life.

At the Opera

The Berlin State Opera, which has apparently only just recovered from the strain of the "Woman Without a Shadow" spurted up once again before the commencement of the warm season and brought some novelties, first two ballets by Heinrich Kröller, who himself appeared as a solo dancer. The first of these, "light" (music after dances by Gluck) did not create much interest. Very pretty and full of changes was the second, "Fancy Dress Ball." The music, after Rubinstein's piano work, "Bal Costumé," had been instrumentalized by Eromannsdörfer, but sounds somewhat old-fashioned, in particular when the modern stage is employed. Between the two ballets Leo Blech's charming, one-act opera "Sealed" was given, which stylistically ranges between the "Meistersinger" and "Falstaff." Lola Artot de Padilla was in the leading part, and this ever-lovely daughter of a famous mother, was much cheered with the composer, who conducted in person.

A few days later Gluck's "Iphigenia in Tauris," newly staged, was revived after long absence from the repertoire. Max Schillings himself conducted the orchestra with fine stylistic feeling, but

without sufficient modulation. The new stage manager, Franz Hörth, on whose scenic principles I recently reported, rather overdid himself. Gluck's music is in no way connected with the old "illusionists stage," although, by its severe style, it may act as a temptation to simplify the scenery. But the fashion to place all actors on steps; steps to the right and steps to the left and steps in the center (as Hörth did) is rather too much. The audience was constantly in fear that one of the *Furies* or *Priestesses* would trip during these ups and downs. And thus many a serious moment assumed a comic aspect. Of the singers, only Joseph Schwarz, the fine baritone, who next autumn will appear as guest at the Scala in Milan, really mastered the style of the work. Frau Hafgren as *Iphigenia* had her good moments. Very unsatisfactory were the tenors, Kirchner and Kraus, as *Pylades* and *Thoas* respectively. DR. EDGAR ISTELE.

HURON, S. D., SCHOOL ACTIVE

Herbert M. Bailey Conducts Pageant on College Campus

HURON, S. D., June 28.—Several interesting musical programs have recently been given in the auditorium of Huron College School of Music, Herbert M. Bailey, director. On May 26 a violinist quartet recital was given by pupils of Lucy May Cannon; on May 31 a joint recital by Mabel Parrish, pianist, and Winifred Brewer, violinist; on June 2 a children's orchestra concert by the pupils of Miss Cannon; on June 4 a graduation recital by Lorraine Brown, pianist, assisted by Marjorie Urquhart, reader; on June 5 a children's piano recital by the pupils of Grace Finley; on June 8 the Senior Class took part in a play, "The Prince Chap," and on June the commencement exercises were held and the program on this occasion included several musical numbers.

An educational pageant, "The Light of South Dakota," was given on the evening of June 9, on the campus of the college. The orchestra for this event was organized and ably conducted by Mr. Bailey.

New Jersey Church Contralto to Wed

EAST ORANGE, N. J., June 21.—Mr. and Mrs. John Winfield Scott have announced the engagement of their daughter, Florence Bucklin Scott, to George Keith Weeks of New York and London. Miss Scott is a contralto and has appeared in concert, and is the soloist at the Fifth Avenue Presbyterian Church at Newark, N. J. She was at Camp Upton for a year, singing for the Y. M. C. A. The wedding will take place this autumn.

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Johnson Cables Atwell's Appointment

New Eastern Representative of Chicago Forces Also to Aid Italian Musical Venture

EXECUTIVE DIRECTOR HERBERT M. JOHNSON of the Chicago Opera Association, announced by cable from London, June 23, the appointment of Ben H. Atwell to succeed John Brown as Eastern representative of the Chicago Grand Opera Association with headquarters in New York.

Mr. Brown, long business comptroller of the Metropolitan Opera Company, who for three years thereafter has successfully guided the Chicago Grand Opera Association through metropolitan seasons, recently resigned to become assistant to the vice-president of the Columbia Graphophone Company. In addition to responsibility for the business details of the New York season, which has been extended to six weeks at the Manhattan Opera House, Mr. Atwell will absorb much of the organization and executive work for the preliminary tour prior to the Chicago opening, and the extended tour that follows the New York season.

Mr. Atwell as a former newspaper man, was one of the small group which in close co-operation with the late Oscar Hammerstein, inaugurated the Chicago Auditorium Sunday concert series that preceded the formation of the Chicago Grand Opera Association, and was also identified with Mr. Hammerstein's activities both here and in England. He transferred his headquarters to New York when, with two associates, he embarked upon the presentation of novelties with Anna Pavlova and Mikail Mordkin as the principal attraction.

Following a financial disaster in the concert field, after having successfully exploited Pavlova and Mordkin and the Russian ballet here, and grand opera ventures in Europe, Mexico and Cuba, Atwell burst noisily upon Broadway as a theatrical propagandist, ten years ago, among his prominent ventures being the Manhattan Opera House, the Hippodrome, Knickerbocker, Casino, Princess,



Ben H. Atwell, Newly Appointed Eastern Representative of the Chicago Opera Association.

Rialto and the Winter Garden theaters, and two years were devoted by him in New York and on the road managing several attractions prior to entering upon his duties at the Capitol Theater, where he was director of publicity during its formative period the past year. His resignation from the latter becomes effective on June 26. Mr. Atwell may sail shortly for Italy to serve as advisor to the executive heads of a big musical enterprise at Rome, relative to its contemplated American activities, and will be accompanied by Mrs. Atwell (Marcella Johnson) who will take advantage of the occasion to enjoy a holiday abroad. Managing Director Edward Bowes of the Capitol, has not decided upon a successor for the post. Mr. Atwell will join the Chicago Opera Association on his return from abroad Sept. 1 and have headquarters in the Aeolian Building.



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PER NIELSEN RE-ENGAGED

Complete First Term at Westminster College—Sundelius Is Soloist

NEW WILMINGTON, Pa., June 15.—Per Nielsen, who has completed his first year as director of music at Westminster College, has been re-engaged for next year. Owing to his heavy duties at the college he was obliged this year to refuse concert engagements, but next season he is to make a number of appearances in concert, in which field he is known both here and in Europe.

The final concert at Westminster College on June 8, brought Marie Sundelius, the Metropolitan soprano as soloist with the Oratorio Society, under Mr. Nielsen's baton. The chorus sang excellently in Mendelssohn's "Hymn of Praise" and Gounod's "Gallia," in both of which works Mme. Sundelius enchanted her audience with her superb delivery of the solos. She won another ovation for her singing of the familiar *Micaela* aria from "Carmen" and songs by Godard, Bemberg, Fiske, Troyer and La Forge.

Mme. Sundelius was a popular figure with students during her visit to Westminster College, the honor being given her of digging the first spadeful of earth on the ground where one of the new buildings is to be erected. The students gave her the college cheer, to which she responded appropriately with a little speech. A building fund of almost one million dollars has been given to Westminster College by the New World Movement of the United Presbyterian Church, as a result of which a new gymnasium, new dormitories and an auditorium will be built.

WICHITA PUPILS GRADUATE

Two Schools of Music Give Closing Concerts

WICHITA, KAN., June 14.—Two piano and song recitals were given at the Carter Conservatory of Music the last week, the following pupils participating: Marguerite Adams, Jane Bovee, Cea J. Crum, Florence May Carter, Virginia Derby, Vera Evans, Betty Healy, Betty Ruth Hyde, Marian Porter, Frieda Wieland, Harriet Webb, Harriet Neal, Ruth Webb, Irene Whalen, Mary Jane Clappott, Ruth Dedrick, Elizabeth Dennis, Agnes Gorman, Louise Garnett, Glorene Gosch, Eleanor Gosch, Betty Hinkel, Nea Hockett, Lerlande Hyndman, Marjorie Jones, Dorothy Millsbaugh, Grace Reed, Thelma Strieff, Mary Elizabeth De La Mater.

After a series of individual recitals given by pupils of the Wichita College of Music and Dramatic Art, the fourteenth annual commencement-concert and exercises were given on Saturday night at Philharmony Hall. The following pupils were awarded diplomas in piano and theory of music: Mrs. Mary Enoch, of Pratt, Kansas, Pauline Kline and Velma Snyder of Wichita, Juanita Wyatt of Wellington, Kan.

The college will conduct its usual summer term through July and August.

T. L. K.

Isadora Duncan Dancers Will Stage Greek Classics in Athens Stadium

The Isadora Duncan Dancers, having recently completed a most successful coast-to-coast American tour, covering ninety-six engagements, sailed for Europe on June 22 on the French liner *Leopoldina*. In Paris, they will have several appearances at the Théâtre des Champs Elysées in conjunction with Isadora Duncan, leaving immediately afterward for a prolonged tour which will include Athens. Here, in the ancient stadium, once the scene of the old Olympic games, they will dance scenes from "Iphigenia," and other adaptations from the Greek classics.

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Edith Bideau Now in Europe Before Touring Mid-West



Photo by Moffett

Edith Bideau, Soprano

Edith Bideau, the young American soprano, who made her recital debut in New York in Aeolian Hall in February last, is now in Europe and will return on Oct. 1, at which time she will go on a tour of the Middle West, which is now being booked by her manager Walter Anderson. Miss Bideau is doing further studying while in Europe this summer and is also making a few concert appearances there. This is not her first trip to Europe, for she studied in Italy several years ago under Mme. Bensberg-Barbachia.

Her concert repertoire she has coached with Richard Hageman who was her accompanist at her New York recital last season. She has in her repertoire the standard oratorios and a long list of concert songs in several languages.

Pietro A. Yon Gives Fifth Organ Recital in Norristown, Pa.

NORRISTOWN, PA., June 19.—Pietro A. Yon, organist, recently gave his fifth recital since May 5, 1919. He was so cordially received at his first recital on that date that he was re-engaged for two recitals in November, the second of which was made up entirely of his own compositions. At its close, another church persuaded him to remain and give another recital the same week. On May 25 he was engaged by the church which first brought him to Norristown, making five recitals in a little more than a year.

Hendrek Essers and Clement Haile Appear in Shamokin, Pa.

SHAMOKIN, PA., June 15.—Hendrek Essers, baritone, artist-pupil of Adelin Fermin, and Clement L. Haile, pianist, were heard in recital at the Majestic Theater, June 13. Mr. Essers scored with the Prologue to "Pagliacci" and "Prayer to the Wingless Victory" by Mr. Haile.

NEW MUSIC VOCAL AND INSTRUMENTAL

"SPOKEN-SONGS." By Arthur Koerner.
(New York: G. Schirmer.)

Arthur Koerner has taken three delightful poems by Dana Burnet, "The Vagrant," "The Hand-Organ Man" and "Love's on the Highway" and turned them into "spoken-songs." In other words, music plays a deliberate second to the dramatic delivery of the spoken thought, serves as a background and atmosphere to beautify the spoken text and enhance its intensity. When viewed in this light, Mr. Koerner's tapestries of piano tone are very enjoyable. "The Hand-Organ Man," for instance, with its lift and fall of barrel-organ lilt, not vulgarly but artistically suggestive, makes an ideal frame for its text. And the same applies to the other numbers. The pianist is enjoined to conform to the reader or reciter as regards tempo, phrasing and expression, since the strict movement of music is out of the question if "spoken-song" is to be presented effectively.

"AT THE WELL." By Richard Hageman.
(New York: G. Schirmer.)

Mr. Hageman's song, "At the Well," dedicated to Amparito Farrar, has already achieved an enviable success on the concert stage. It is unquestionably a most effective Tagore setting. The delightful piquancy of the 5/8 time in which the song is set, the clever programmatic touches, and most important, the expressive melody line, all charm. It is now published for low voice, its original high edition having proved so successful that mezzos and baritones have clamored for a version for their voice.

"IN MEMORIAM." Cycle of Songs. By James H. Rogers. (New York: G. Schirmer.)

It is a real and deep inspiration which has motivated these six songs which Mr. Rogers has inscribed to the memory of his son, a First Lieutenant in the U. S. Air Service, and their message is one of hope and consolation which will appeal to many. Four of the poems are by Walt Whitman: "Dark Mother, Always Gliding Near," "The Last Invocation," "Joy, Shipmates, Joy," and the concluding "Sail Forth!" with its challenging, confident question, "Are they not all the seas of God?" Robert Louis Stevenson's "Requiem," and Sir Edwin Arnold's "After Death in Arabia" are the other texts. They are expressed in six songs of varied beauty and tenderness, songs that have come from the heart, whose setting down was evidently a labor of love, and whose music lends color and intensity to their winged words.

F. H. M.

"I WILL LIFT UP MINE EYES." By Seneca Pierce. (Milwaukee: Published by the Composer.)

One of the joyful tasks of new music reviewers for this journal has been for years to point out how wretched is the average sacred song that music publishers insist on issuing each year in quantities. Wretched from the strictly musical standpoint, we mean, and, therefore, hopeless as expressions of ecclesiastical feeling.

A young American composer, Seneca Pierce, in whom we feel this country has a very strong individual lyric voice, has put forward a song for church use, a setting of the 121st Psalm, "I Will Lift Up Mine Eyes," that stands apart from the kind of so-called "sacred" music of our churches. Mr. Pierce makes us very happy as we look at his first published sacred song; for we recognize that he realizes that it is just as possible to write a musically worth-while "sacred" song, as it is to write a secular one. Dignity and refinement of materials used are the things to bear in mind; this Mr. Pierce has done and it is because of it that he has succeeded so splendidly.

There is a well-managed recitative in 6/4 time for the opening, followed by a sustained melodic section also in 6/4, *Allegro maestoso*, harmonized with fine variety and throughout with solidity and strength. The interesting thing is that vocally the song is just as effective as the banal sacred songs that run along in their revivalist "tune" fashion. The song is issued in E Flat Major for high voice, in C Major for low, or medium voice.

"LOVE DREAM (Sogno d'Amore)." By Frank C. Razza. (New York: Published by the Composer.)

This is a pleasing, sentimental waltz for piano solo, an example of the type of easy melody that Italian-Americans in New York's large Italian musical colony write from time to time. It is not difficult to play.

"OH MY LOVE." By H. T. Burleigh. "When." By Earl Benham. (New York: G. Ricordi & Co.)

In "Oh, My Love," Mr. Burleigh has written another of his lighter songs, that is, songs which do not approach in seriousness of content his big Arthur Symons settings, nor his "The Victor," "The Soldier," "The Sailor's Wife," et al. The text by Harriet Gaylord is a charming one, delightfully lyric in quality. The song is issued in the high key.

Earl Benham is a new name to us, but if he can write as pleasant melodies as he has in his little "When," introduced here last Winter in his New York recital by the excellent baritone, John Charles Thomas, there ought to be a place for him in contemporary song literature. He has also written the text, which, like the music, is not particularly original, but which has a sort of universal heart appeal that will combine with the music in making the song liked by thousands. The song is easy both to sing and play. Three keys are published, making the song usable for all who wish to sing it.

SUITE FOR VIOLIN AND PIANO. By Leo Sowerby. (Boston: Boston Music Co.)

That splendid young Chicagoan, Leo Sowerby, is always writing interesting music, no matter whether it is conceived for orchestra, for organ, for piano or, as in this case, for violin and piano. This suite is one of the best things we have seen for violin and piano by any composer in a long time.

Ostensibly written in the old form, the movements are a Gavot—Mr. Sowerby prefers the Saxon spelling of the dance to the more familiar French "gavotte"—Rigadoon, Saraband and Jig. Mr. Sowerby has done what the late Max Reger did in his works dubbed "in the old style." The style is pretty much Mr. Sowerby's, as was the style Reger's in his "Concerto in the Olden Style" for orchestra, which Josef Stransky first introduced to America with the New York Philharmonic Orchestra, in the days when the music of the world was played all over the world and not interfered with by political and national issues. There is a sturdiness in Mr. Sowerby's entire suite that makes us admire it intensely. It is healthy music, music of the genuine sort, with very few affectations, all finished off with a skill that commands the highest praise. Would that more composers in our land to-day had as capable a technique as this young Middlewesterner! The deepest point of emotional expression we find naturally in the Saraband, which is writing that has both power and a fine sweep. And there is a harmonic interest in the final jig that is most engaging.

To return to our having mentioned Reger with Mr. Sowerby before, we have found not only that they work similarly in the old forms, but that they have both poured new wine into old bottles. Mr. Sowerby has observed the old dance forms carefully in this suite. But we would like to find a composer of gavottes, sarabands or anything else in the olden days who employed a luxuriant harmonic vocabulary as does Mr. Sowerby. And the best part of it all is that his up-to-date harmonies,—for they are that without any doubt!—are appropriate as he has used them.

The parts, both violin and piano are difficult and require concert-players to do them satisfyingly. The suite is dedicated to Leon Sametini.

"THE CLOTHS OF HEAVEN." By Rebecca Clarke. (London: Winthrop Rogers, Ltd.)

This is one of two Yeats settings by that very gifted Rebecca Clarke, who has been living in America these last few years and who is now visiting in England. The two Yeats songs are his familiar poem "Shy One," which by the bye has been very well set in the past by Emerson Whithorne and Albert Mallin-

son, and "The Cloths of Heaven," which if the writer errs not is called "Aedh Wishes for the Cloths of Heaven." Miss Clarke has really achieved something very fine and original in her setting of this beautiful modern Irish poem; melodically it is a gem and harmonically it speaks whole pages and chapters for its composer's future. For when a young woman can create harmonically as much as she has in this song—and when she does this on top of as fine a sonata for viola and piano as we heard of hers last Winter—there is, indeed, occasion to believe that the art of composition is not dying out.

We like this song very much; and the fact that we like it proves that it is unusual, because we have for years known the very original setting of this poem by Clyde Van Nuys Fogel, who wrote two Yeats songs back in 1910, "Aedh Wishes for the Cloths of Heaven" and the even finer one "Aedh Wishes his Beloved were Dead." Miss Clarke's setting is for a medium voice and is dedicated to the noted English singer, Gervase Elwes. We are awaiting anxiously Miss Clarke's setting of "Shy One."

"THE PAGEANT OF THE PILGRIMS." By N. Clifford Page. (Boston: Oliver Ditson Co.)

The Pilgrim Fathers landed on the bleak coast of New England in 1620. Three hundred years have passed and with the coming winter a tercentenary is to be celebrated. Various works will be written and have been written, poems will be read, songs sung, etc. Two men, Americans by birth and training, have combined to observe this tercentenary, N. Clifford Page who has written the music and Frederick H. Martens who has done the text of "The Pageant of the Pilgrims," a work which will probably be given many times this year. The plan of the work is interesting, as it is set in a prologue and six episodes. The work begins with an orchestral prelude, announcing the motive of thanksgiving, a brief prelude in which appear the doxology (the motive of their faith), and an *appassionata* motive of their yearning for freedom to worship according to their own belief. A trumpet fanfare announces the prologue, which is spoken. Then come the episodes: I. "The Landing of the Pilgrims," II. "The First Thanksgiving," III. "The Maypole of Merrymount," IV. "John Alden and Priscilla," V. "King Philip's Head," VI. "Apotheosis of the Pilgrim Ideal."

Within these six episodes Mr. Page has an opportunity to do many things from writing a two-part song sung by the girls, "Lord, I Am Like to Mistletoe," a very fine unison chant for all the voices "Thou Shalt Bring Them In," to Indian music, very cleverly constructed in the idiom without using any Indian folk material. The arrangement of the Old English air of "The Leather Bottel" as an instrumental number accompanying the dancing is splendid, as is the arrangement for solo voice of "Love Will Find Out the Way." The catch "Of All the Birds on Bush or Tree" is attractive. The song for Priscilla, "I Long to Hear the Lark Sing," is melodically a gem, as is the bridal chorus written with climactic effect. Its orchestral postlude with its big sweep makes us very enthusiastic.

The march movement in E Flat at the beginning of Episode VI is a rugged and heroic affair, full of melodic appeal. At the same time there is no compromise of dignity, for a serious composer like Mr. Page would not court cheap applause in a fine and noble work. The final chorus "Hail the Pilgrim Fathers" in E Flat Major works up to a *fortissimo* climax and then leads into "America," in A Flat Major, stoutly and firmly harmonized by the composer, to be sung by chorus and audience.

What Mr. Page has done with the music Mr. Martens has done with text. Both have supplied the bulk of their share in original material, but they have gone to other places here and there, Mr. Page employing an Old English air when appropriate, Mr. Martens going to Longfellow for a bit, to Scott for the words of the catch, to Herrick for the two-part "Lord, I Am Like to Mistletoe." But the achievement of these American artists lies in their ability to work together and create a work which has unity, which has a dramatic appeal and which has a musico-literary merit far above the kind of thing composed and written "for an occasion." Unless we are greatly mistaken "The Pageant of the Pilgrims" by Messrs. Page and Martens is a work of permanent value.

There are solo parts for soprano, mezzo soprano, tenor and baritone; the work takes about two hours to perform. Mr. Page, who is most skillful with the mod-

ern orchestra, has scored the work, so that it may be given with orchestra. The publishers, the Oliver Ditson Company, have issued the vocal score, the chorus parts separately if desired, and also the libretto separately.

A. W. K.



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MUSIC IN THE MOVIES

Spanish music predominated in the Rivoli music program last week. Chabrier's "España" Overture was a feature. Frederick Stahlberg and Joseph Littau conducted. "In Granada" was a scene with song and dance, Edoardo Albano, baritone; Margarita Flore de Mayo and Vicente Martinez being the soloists. Turk Rohn, soprano, offered the "Swing Song" by Paul Eisler and an organ solo, "Vox Humana Chorus" by L. J. Lefebure was played by Prof. Firmin Swinnen.

Hugo Riesenfeld offered the public a wide variety of music at the Rialto. The orchestra appeared twice, Hugo Riesenfeld and Lion Vanderheim conducting. Their first number was the "Mignon Overture" by Ambroise Thomas, and later in the program came selections from Mr. Riesenfeld's "Betty, Be Good." Gladys Rice, soprano, sang Arthur F. Tate's "Somewhere a Voice Is Calling." The organ solo, played by John Priest, was the Concert Overture in C Major by Alfred Hollins.

At the Criterion Theater Emanuel List, basso profundo; Jean Booth, contralto, and the Criterion chorus have offered "Eli, Eli." Mme. Lubovska continued her "Gavotte Grotesque."

The musical program at the Strand Theater this week included as soloists, Estelle Carey, soprano, and Ralph H. Brigham and Herbert Sisson, organists. The symphony orchestra under the direction of Carl Edouarde and Francis W. Sutherland was heard in the "Henry VIII" Dances by Edward German.

SAMOILOFF STAYS IN U. S.

New York Teacher Abandons European Trip to Continue Vocal Classes

Owing to the unsettled conditions in Italy and the many difficulties and delays in traveling Lazar S. Samoiloff, the New York voice teacher, has decided to abandon his plans for a trip to Italy this summer. He will continue teaching at his Carnegie Hall studio until Aug. 15, and will then leave for a month's vacation, returning on Sept. 15.

Mr. Samoiloff opens his fall classes about the middle of October. His classes will include many well-known singers, who wish to work with him in the preparation of their programs for their next season's recitals.

CYCLE OF BEETHOVEN

Artist-Pupils of Louis Arthur Russell in Three Programs of Master

"Three Beethoven Evenings," by artist-pupils of Louis Arthur Russell in the Newark (N. J.) division of the Russell studios (the College of Music), closed Wednesday evening, June 21. These recitals have proved to be an interesting experiment, both as to testing the spirit of the average audience and the artistic promise of young pianists and vocalists. Enthusiastic audiences listened to programs exclusively devoted to Beethoven, lasting two hours and a half, asking for more at the close of the recital, and "come again."

Through the cycle there were played fifteen sonatas ranging from Op. 2 to the 27th Sonata, Op. 90; also groups of

Rondos; Minuets, Variations, etc., with interludes from the symphonies played in "Duet Ensemble," four pianos, also groups of songs, sung by local vocalists, graduates of the studios.

The pianists were of the senior grades and post-graduate courses, including the Misses Beaupre, Long, Felton, MacCullum, Appel, Ceres, Mrs. Teal and Henry Arandarski. While these young pianists gave personal proof of their powers in solo sonatas, the most remarkable features of the cycle were the interpretation of different sonata movements by the solo ensemble, four pianos in unison, the groups in all cases showing a severe and successful schooling in all the arts of touch, rhythm and technical facility. An annual Beethoven series will be given in the Russell Studios.

EASTMAN MUSIC SCHOOL
WILL COST \$4,520,000

Kodak Magnate's Newest Gift of Million to Rochester Will Be Spent for Equipment

ROCHESTER, N. Y., June 25.—The gift of \$1,000,000 additional to the Eastman Music School by George Eastman, as announced in these columns last week, insures the school having the very best to be had anywhere in the way of building and equipment. Mr. Eastman's original gift to the people of Rochester through the city's biggest educational institution, the University of Rochester, for the creation and endowment of the great enterprise that will insure them the very finest in music and motion pictures, involved a sum slightly more than \$3,500,000, as follows: Land, \$381,000; building and equipment, \$1,000,000; school of music endowment fund, \$2,139,000.

The supplementary gift of \$1,000,000 just announced makes the total to the school of \$4,520,000. The additional gift was made by Mr. Eastman in order that his contribution may be amply sufficient to provide for the needs of the school of music and make possible the purchase, assembling and installation of the most perfect and modern equipment obtainable.

The Paley-Rose concerts for the next season have already been announced; besides Anna Case, soprano, whose engagement by the Paley-Rose local management was announced last week, the list includes Giovanni Martinelli, tenor, Riccardo Stracciari, baritone, Nina Morgana, soprano, and Toscha Seidel, violinist. M. E. W.

William Simmons to Spend Summer at Woodstock, N. Y.

William Simmons, the New York baritone, following his successful recital appearance on June 25, at Rock Hill, S. C., where he will fill a re-engagement during the coming season, will leave for Woodstock, N. Y., for his summer vacation. While there he will prepare his repertoire for the coming season. He will interrupt his holiday to go to Charlottesville, Va., to give a recital on July 16.

Huhn on Long Island for Summer

Bruno Huhn left New York for his Summer's vacation on Sunday, June 27. As in recent years he will spend the next few months at Easthampton, Long Island, and while there will probably give several concerts.

ing the end of hostilities in the war she took her company back to Europe, where she has been ever since. She has recently finished a long season in London, in which she is reputed to have surpassed all of her former successes in the British capital, where she made her home for a considerable time before her first visit to America.

Mr. Gallo is arranging to present Mlle. Pavlova, her Ballet Russe and Orchestra in a series of new ballets and divertissements for a week in New York before taking them on tour. The metropolitan engagement will probably be placed at the Manhattan Opera House following the season of grand opera which Mr. Gallo's San Carlo Company will give there in the fall. Chiefly the ballets and divertissements produced for the first time in the present London season will be presented in the New York engagement, but several of Mlle. Pavlova's more popular former creations will also be revived, such as "The Swan," "The Dragon Fly," "The Bacchanale," "Coppelia," "Puppen-Fee," Chopiniana and others.

Estelle Wentworth Ends Tour



At the Tomb of Washington at Mount Vernon, Va. From Left to Right—Mrs. G. O. Wentworth; Estelle Wentworth, Soprano; Jules Falk, Violinist, and Malvina Ehrlich, Pianist

MAKING the change during the season just passed from opera to concert, the American soprano, Estelle Wentworth, has recently completed a long season of activity. Miss Wentworth, who has sung widely in opera abroad, won successes season before last in leading rôles with the San Carlo Opera Company. This year she devoted to concerts and has sung more than fifty on tour with Jules Falk, and another ten in the East since the tour closed. She has been received with great favor, and will devote the coming season to concert.

Miss Wentworth scored a big success late in May, when she gave a recital with Malvina Ehrlich, pianist, at Carnegie Hall, Pittsburgh, under the auspices of the Women's Civic Club of Wilkesburg. In a program containing French songs of Godard, Chaminade, Fouldrain and Bemberg, Puccini arias from "Tosca" and "Gianni Schicchi," and American and English songs by Hageman, Cyril Scott, E. H. Droop,

Beach, Rummel, Gilberté, Speaks and Spross, she was welcomed. She also sang the Arditi "Il Bacio," which proved a popular favorite. Miss Ehrlich had a fine reception in works by Handel, Dohnanyi, Schumann, Mendelssohn-Liszt, Chopin and Dubois. Miss Wentworth was soloist on June 9 at the Globe concert at the De Witt Clinton High School, New York City, where her singing of arias from "Tosca" and the "O Mio Babbino" from "Gianni Schicchi," Leroux's "Le Nil," with Jules Falk playing the obbligato, and songs by Arditi, Hageman, Beach and Speaks brought her an ovation. Francis Moore was her accompanist on this occasion. She also appeared in a big concert at the Hackensack Golf Club on June 18 with noteworthy success.

On July 11 and 25, Miss Wentworth is to be soloist with the Leman Symphony Orchestra at Atlantic City, being re-engaged there after her successful appearances last season. She is spending the summer at her home at Woodcliff Lake, N. J.

Europeans Arrive in Boston
for American Musical Training

"Pop" Concert Patrons Cast Vote for Their Favorite Compositions—Russian Works Capture Largest Number of Ballots—Paul Shirley Displays His Gifts on the Viola d'Amore

BOSTON, June 26.—The idea of foreigners coming to America to study music would have been received with ridicule not so many years ago and may provoke scepticism in certain quarters even to-day. George Fergusson, the noted singing teacher at present located in Boston, can show all those who hail from Missouri that the tide of Americans to Europe is beginning to turn, for his class will shortly include two young singers who have just come, one from Sweden and the other from Switzerland, for the express purpose of receiving his instruction. Mr. Fergusson is a member of the faculty of the New England Conservatory which held its commencement this week. He left Boston yesterday for Northport, where he will give a ten-weeks' course of private instruction, beginning July 1. His Swedish pupil, who arrived this week on the *Canopic*, will be a member of the summer class.

Annual request night at the Pops involved the counting of mountains of ballots by a special staff of workers, for the number of voters this season exceeded that of any previous year. The twelve pieces receiving the most votes were arranged into a 100 per cent "popular" program as follows: Elgar, "Pomp and Circumstance"; Strauss, "The Blue Danube"; "Song of the Volga Boatmen"; Wagner's "Tannhäuser" Overture; Liszt's Second Rhapsody; Grieg's "Anitra's Dance"; "The Largo";

Tchaikovsky's "1812 Overture"; "Faust Fantasia"; Jacchia's "Tarantelle"; Anton Rubinstein's "Kammenoi Ostrow"; and "Dardanella." For encores Conductor Jacchia gave the compositions next in popularity to the winning twelve—"The Lost Chord," "Meditation from 'Thais';" Sextet from "Lucia," and Schubert's "Ave Maria."

On Thursday night Paul Shirley was again the soloist, playing a work of his own, "Spirit of the Woods," for his rare instrument, the viola d'amore. He was accompanied on the harp by Alfred Holy.

Friday was Italian night. Four of the twelve numbers were by Verdi and the other composers represented were also Italians,—Rossini, Mascagni, Scarlatti, Ponchielli, Puccini, Acerbi, Arditi and Wolf-Ferrari.

Class Day Exercises were held at the New England Conservatory on June 21. The program, which was not unduly serious, contained program-notes by "Fillup Ale." Among the numbers were a scene from "Aida" sung by Anne Stanier and Leone Marquis, "late of the Grand Opera Company of Chelsea"; a "Danse Egyptienne," music by Claude Debussy, staged by Charlotte Heller and Raymond Putnam, the piece having been "first performed at Loew's Orpheum for the benefit of the faculty of the N. E. C." In "The Spirit of the Ouija Board," Charlotte Thropp as Mme. Zenia gave information about the various members of the class. CHARLES REPPER.

GALLO ANNOUNCES
TOUR FOR PAVLOVA

Dancer with Ballet Russe and Orchestra Will Visit United States Again

Anna Pavlova, the famous Russian dancer, who has been away from America for nearly four years, is to return to this country in October for a limited tour of the United States and Canada, according to a cable message received Saturday by Fortune Gallo, the grand opera impresario, who has prevailed upon Mlle. Pavlova to make another round of the principal cities under his management.

Mlle. Pavlova and her Ballet Russe left the United States late in 1916 for a tour of South America, where she was so warmly welcomed that she remained there for nearly two years, after which she toured the West Indies, and follow-

Washington State Teachers Open Fifth Convention

Annual Event Begins in Seattle with Fine Schedule Planned—Local Writers Show Year's Achievement in Program at Society of Composers—Commencements Held at Cornish School and University of Washington School of Music

SEATTLE, WASH., June 29.—The fifth annual convention of the Washington State Music Teachers' Association is scheduled here for Tuesday, Wednesday and Thursday, June 29 to July 1, in Meany Hall, on the University of Washington campus. Besides the regular musical programs sessions will be held to discuss several important questions that have arisen in the musical circles of the state of Washington. Among these are the question of class lessons as an alternative to the higher fees which seem to be in order under present-day conditions; high school credits for outside music study, and the possible certification of private music teachers as a factor in this movement, and the place of harmony and allied studies in musical education.

The following are some of the speakers expected to be present: Dean Kimbrough of Washington State College School of Music, president of the association; Howard E. Pratt, director of Whitman Conservatory; Mary I. Short, of Spokane, Wash.; Mrs. Alice I. Howatt of Yakima; Mrs. Addie E. Dickinson, representing the state board of education; Frederick W. Goodrich of Portland, Oregon; Robert Walsh of Portland; Louis Victor Saar of the Chicago Musical College; Carl Faelten, of Boston; Carolyn Alchin, of the University of Southern California; Emily Rice, of the Victor Talking Machine Company; Mrs. Louise Van Ogle, Nellie C. Cornish, George Kirchner and Francis J. Armstrong.

The achievement of the members of the Seattle Society of Composers within recent months was shown at an interesting program given June 16 in the Fine Arts gallery. This was the ninth program given by the society since its organization over three years ago.

The following program was given: "Twilight" and "Good Morrow," trios for women's voices by Amy Worth, local composer; sung by Mrs. Gwendolyn Geary Ruge, Mrs. Adam Beeler, Mrs. Ella Helm Boardman, composer at piano; songs, "Barcarolle," "Bluebird" and "Mountain Linnet," by Katherine Glenn, sung by Mrs. Ruge; elegy for violin 'cello and piano, by Carl Eppert, played by Claude Madden, George Kirchner and Mr. Belstadt; Amy Worth's "Pierrot" and "Spring," sung by Mrs. Boucher, prelude in D Flat by Albert Hay Malotte, played by composer, and "For You," "The Renewal," "Sunset Moment" by Carl Eppert, sung by Mrs. Vivian Strong Hart.

The Seattle Society of Composers has produced compositions which are finding a popularity with musicians throughout the country. The membership includes: Claude Madden, president; Mrs. Daisy Wood Hildreth, vice-president; Mrs. Adelina Carola Appleton, secretary; Reginald Dunn, treasurer; Mrs. Lane Summers, secretary of publicity; Marian Coryell; Ferdinand Dunkley, Carl Eppert, Mrs. A. S. Kerry, Clifford W. Kantner, Albert Hay Malotte, Mrs. Drusilla Percival, Walter G. Reynolds, Carl Paige Wood and Mrs. Amy Worth. Honorary members, Dr. Benjamin Blodgett and William Shakespeare.

Calvin Brainerd Cady is at present in Chicago engaged in coaching pianists for concert work, besides teaching in the summer school of Chicago, which opens June 28.

Mrs. Louise Van Ogle presented in piano concert her advanced pupil, Helen Louise Oles. Recently Miss Oles displayed particular skill in her interpretation of the Tchaikowsky numbers.

Commencement Recitals

The past weeks have been marked by

a series of recitals of large and small nature. The music departments of the Cornish School of Music and the University of Washington have completed their spring courses with programs of unusual excellent quality. While many voice teachers presented their advanced pupils in private concerts, their studios will remain open during the summer months, for the climate of Seattle insures the best results for voice training from April to November. Owing to the mild summer, in fact, many teachers have considered taking their vacations during the January and February cold rains when pupils are more inclined to colds and throat troubles.

The spring closing week at the Cornish School of Music was a particularly busy one. The first commencement of the four-year normal school, under the direction of Calvin Brainerd Cady, was held May 20 when certificates were presented by Nellie Cornish to Martha Sackett, Ellen Wood Murphy and Doris Newell. On May 21 the elementary, junior intermediate and intermediate pupils of the violin and piano department appeared in informal programs. May 25 was the scene of a spectacular presentation of the dancing classes of Mary Ann Wells, directress, assisted by Marjorie Avery and Dorothy Mitchell, at the Metropolitan Theater with three hundred dancers appearing in the cast. The following evening at the Cornish Auditorium, Warren Wright, pianist, assisted by Mrs. Charles Farrell, soprano, gave a finished recital. The advanced pupils of Anna Grant Dall, piano; Mrs. Ella Helm Boardman, voice; Kirk Towns, voice; Francis J. Armstrong, violin, and Boyd Wells, piano, were heard in a concert program June 1. On June 2, at Odd Fellows' Hall, a concert was given by the Cornish String Orchestra under the direction of Francis J. Armstrong, with Warren Wright as assisting pianist and Alfred Boardman, baritone. The principle numbers were Haydn's Twelfth Symphony and Liszt's First Concerto. All entertainments were well attended and the programs presented were of exceptional quality, demonstrating the capable instruction of the Cornish School of Music faculty—a faculty that is claimed to equal in merit that of any similar institution of education in the United States.

Nellie C. Cornish, director of the Cornish School of Music, has announced that the seventh season of her work has been most successful, and she has registered pupils from all parts of the country for summer as well as winter courses. With the completion of the new building for the school, Miss Cornish expects to make Seattle an attractive point for the musical, dancing and dramatic student during the summer, when the heat of middle and eastern cities would otherwise retard progress.

Sergei Klibansky of New York, a leading master of vocal training, is to teach in the Cornish Summer School of Music from July 19 to Sept. 4. Boyd Wells, concert pianist and pedagogue, will divide his summer between New York City classes and those of Seattle. He will leave June 22 for his New York studio, expecting to return to Seattle in August.

John J. Blackmore, concert pianist and teacher from the Bush Temple Conservatory, Chicago, will instruct at Cornish School of Music from July 25 to Sept. 4.

Calvin Brainerd Cady will conduct an artist class in interpretation, normal classes for teachers of piano, public school music and teachers of English, from Aug. 2 to Sept. 4.

Francis J. Armstrong, solo violinist, Seattle Symphony, formerly director Public School orchestras, and head of the violin department, will give special courses in materials for violin teachers from July 19 to Sept. 4. George Kirchner, concert 'cellist, will divide his time between New York and Seattle this summer.

Kirk Towns, former vocal instructor and coach of the Cornish School of Music, has discontinued his connection with that institution, and has opened a studio. Mr. Towns came from New York last summer and was introduced to the Seattle musical public through Nellie C. Cornish. He was formerly a mem-

ber of the faculty of the Chicago Musical College.

Mrs. Clara M. Hartle, president of the Seattle Musical Art Society, and popular teacher of voice, presented her advanced pupil, Marie Danks, contralto, in recital the evening of May 25, at the Young Women's Christian Association hall. Assisting musicians were Edna McDonagh, pianist, and Iris Canfield, 'cellist.

Mrs. Louise Beck, presented seventeen of her piano pupils in a recent recital.

The Nordica Choral Club, an organization made up of young women singers of Seattle, under the direction of Conductor Milton Seymour, appeared in its annual concert, June 7, at Odd Fellows' Temple.

The Music Department of the University of Washington gave a series of excellent song, piano and violin recitals during the first week of June. Heard to advantage were the pupils of Prof. Moritz Rosen; Prof. A. F. Venino, instructor of piano; Mrs. Louise Van Ogle, piano, and Dean Erwin Glenn, voice. One program, upon which appeared Edith Jertson, pupil of Professor Venino, and the College Chamber Music of Ensemble, under the direction of Prof. Moritz Rosen, created appreciative applause from a discriminating audience. Those in the latter organization are: Catherine Smith, violin; Irene Bruce, violin; George McKay, viola; Iris Canfield, 'cello; Edith Jertson, piano.

Paul Pierre McNeely, pupil of Rudolph Ganz and Joseph Lhévinne, has opened a studio in Seattle for the summer months.

M. B.

William Simmons Gives Recital in Rock Hill, S. C.

ROCK HILL, S. C., June 26.—William Simmons, the New York baritone, appeared here last evening in recital at the Winthrop Auditorium, making a splendid impression and being repeatedly encored. He was in excellent voice and delivered with noteworthy artistry a program that included classics of Secchi and Handel, and old English pieces by Broadwood, Purcell and Wilson. In the Prologue to "Pagliacci" he revealed brilliant upper tones. His other offerings included songs by Quilter, Briers, McGill, Cowen, Kramer, LaForge, H. T. Burleigh and Lohr. Nancy G. Campbell was a sympathetic accompanist.



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London Hears Three Native Operas Within Week

Rutland Boughton's "Immortal Hour" Contains Some Excellent Pages—Alick Maclean's "Quentin Durward" Produced by Carl Rosa Forces—"Beggar's Opera" Is Revived

By EDWIN EVANS

LONDON, June 4.—If Covent Garden has been marking time, the week has not been without its operatic novelties. On the contrary, I cannot remember that we have ever had, within the same week, three such productions as Rutland Boughton's "The Immortal Hour," which was given by the Glastonbury Players last Monday, Alick Maclean's "Quentin Durward" of which the Carl Rosa Company is giving the first London performance this evening, and a revival of an eighteenth century success, "The Beggar's Opera" which is to take place tomorrow at the Lyric Opera House, Hammersmith under the direction of Nigel Playfair, and with the collaboration of the leading artists of the Beecham Opera Company, which happens to be unoccupied at the moment. One might say that English opera is booming. At all events it is giving us journalists much more to write about than international opera, and that, at the height of the season, is really a very remarkable thing.

In his recent address to the British Music Society at the Mansion House, Sir Henry Hadow spoke as follows: "Let me give you three examples which seem to me to be full of encouragement. The first is the little town of Glastonbury, in which there is a tiny school of singers and dancers who at the present time are giving masques, modern operas and ballets, with no theater, with no green room, with no orchestra, with no resources, and no money, and above all with no pretentiousness. There is not the smallest symptom there of trying to run an aesthetic clique or angling for applause. They are a set of genuine artists who are doing the thing because they love to do it and who, parenthetically, are doing it extraordinarily well." These are the people who, headed by their director, Rutland Boughton, have come to London in order to show us some of the performances they give at their annual summer festival at Glastonbury. I wish I could have seen all of them, but the Old Vic is some distance away from the centre of our musical activities, and I have not yet mastered the art of being in two places at once. Boughton's opera "The Immortal Hour," was however too important to be missed for anything else that took place the same evening, even John Coates' song recital, which always means a spell of undiluted enjoyment, or Rebecca Clarke's viola sonata, which I particularly wanted to hear.

Boughton's Opera

"The Immortal Hour" is the story of "Etain and Eochaidh," treated poetically by Fiona Macleod. He has proceeded on allegorical lines, and infused a mystic meaning into a Celtic fairy tale which probably originated as a sun myth. The beauty of some of his lines is sufficient justification from a literary point of view, but the dreamy pace of such action as there is, which is further retarded by the conventions of music-drama, inevitably slackens the theatrical interest of the story. Mr. Boughton's music has some very good moments, chiefly when he forgets all he has heard of Bayreuth, and when he finds that unaccompanied voices or a couple of instruments answer his purpose—in short, when he remembers that enough is as good as a feast. Some of his chorus-writing is strikingly original. At other times, however, Wagner dogs his footsteps, as *dalua* does those of the lovers in the story. It is at such points as these that one begins to wonder whether this is the right musical idiom for a Celtic dream. That it is Sassenach music matters little. We have had Greek tragedy in the idiom of Richard Strauss. That is not the question. But I feel that the music, generally speaking, is too definite in outline for these twilight figures on a darkened

stage, even after they have assumed shape in that curious mind which was at the same time William Sharp and Fiona Macleod. They seem to require something more evanescent, perhaps something having a remote kinship with the method employed by Debussy in "Pelléas et Mélisande." Mr. Boughton did not show us the twilight mists. He was often much more realistic than anyone on the stage. But he has written some very good music.

Another point is whether these nebulous legends of the Celtic world are really suitable material to foster a revival of interest in English opera. They are very beautiful, but their beauty appeals to the

few, and the many become impatient at their lack of action or actuality. The taste of the present day is not very partial to cloudy effects, and if the new movement in opera is to thrive, it will have to enlist the sympathies of the present day. Otherwise, it will become the cult of a clique, and in that way it can never become self-supporting. However, that opens a wider question.

The last news as I close this letter is that Prof. Hugh P. Allen, the director of the Royal College of Music, and an enthusiastic helper of all that is best in our music, has received the honor of Knighthood. It is well deserved and will be warmly acclaimed among musicians.

Hold Reception in O'Hara's Honor

Musicales Given for Composer at Davis Home in Hannibal, Mo. — Give Program of Works by O'Hara and Miss Davis

HANNIBAL, MO., June 20.—During his stay in this city, Geoffrey O'Hara, composer, of New York, was the guest of the Rev. and Mrs. John Davis and their daughter, Eleanor M. Davis. On Tuesday evening, June 15, a reception and musicale was given at the Davis studio in Mr. O'Hara's honor, which attracted a representative gathering of music-lovers.

The first part of the program presented Davis students in a variety of works, Ruth Waddell, Mrs. Nell Butler, Russel Newberry and S. G. Butler singing the "Rigoletto" Quartet, followed by five pianists, Irene Seniff, Mary Ruth Hicks, Mrs. Nell Butler, Kathryn Johnston, Pauline Dingle and Elizabeth Raymond in compositions by Pietro A. Yon., Kramer, MacDowell, Grieg, and Moszkowski, while Mrs. Butler sang a Cradle Song. Five of Miss Davis's delightful compositions were given, four songs and her Wedding March for piano, which was much enjoyed, being built on themes from Mr. O'Hara's songs and especially composed for Mr. O'Hara's wedding last year.

Mr. O'Hara's music made up the last portion of the program, Mrs. S. P. Brame, Andrew Ross, Master Charles Harding, Mr. Butler, Mr. Joseph, Dorothy Dudley, Mr. Newberry and Miss Davis being the interpreters. Among his songs heard were "The Blush Rose,"



At Hannibal, Mo., From Left to Right: Geoffrey O'Hara, Composer, Visits His Friends, Mrs. John Davis and Her Daughter, Eleanor M. Davis, Singer, Composer and Pianist.

"Give a Man a Horse," "Two Little Stars" and "There Is No Death!" and they were all applauded heartily. At the end Mr. O'Hara sang some of his own songs in his individual manner. He also played the accompaniment for his songs performed by the other singers, as did Miss Davis for her songs.

MISSISSIPPI TEACHERS DEMAND MUSIC CREDITS

Pedagogues and Clubs Adopt Resolutions at Convention—Award Medals and Scholarships

JACKSON, MISS., June 24.—At the joint meeting held recently by the Mississippi State Music Teachers' Association and the Mississippi Federation of Music Clubs, the following resolutions were adopted:

Resolved, That the Mississippi Federation of Music Clubs go on record as favoring the extension plan of allowing credits for music study in their public high schools and colleges and indorse the standard school credit plan of the progressive series, provided that other work equal in comprehensiveness and system of the progressive series be fully recognized.

Resolved, That the Mississippi Federation of Music Clubs co-operate with the Mississippi Music Teachers' Association in their effort to place music in Mississippi high schools as a major subject."

A number of interesting concerts were given in the auditorium of the Blind Institute. Those heard were: Professor Hamilton, E. R. Kroeger of St. Louis, Mr. Sassar, Mrs. W. A. Martin, Emma Manning, Anna Johnson, Mrs. Clyde McGhee, Mrs. Bales, Malba Smith, Miss Thompson, Mrs. Lee Martin, Mrs. Heald, Sara Summers, Catherine Donald, Mr. Crawford and Robin Sweatt.

One feature of the meeting was a contest in which the following awards were made: Composition, Mrs. Frances Pelts Grant; junior piano, Janet Crandall; junior piano, Catherine Neville; student violin, Louise Tatum; violin, Charley Edna Lewis; professional piano, Catherine Donald; professional voice, Robin Sweatt. The prizes were loving cups, medals and scholarships at the Cincinnati Conservatory and the Indianapolis Conservatory.

PORTLAND, ORE.—At the last meeting of the Musicians' Club, Dr. Emil Enna, on behalf of the club, presented George E. Jeffrey, president of the club for the past season, with a gold fountain pen in appreciation of his work during the year.

SIX ARTISTS UNITE IN DUO-ART RECITAL

Program Given by La Forge, Berumen, Bennett, Kraft, Moncrieff and Carver

A recital was given at Aeolian Hall on the evening of June 24 by Frank La Forge, composer-pianist, and Ernesto Berumen, pianist; assisted by Edith Bennett, soprano; Alice Moncrieff, contralto; Arthur Kraft, tenor, and Charles Carver, bass. In addition, the Duo-Art Piano was heard in various numbers.

The Duo-Art opened the program with Josef Hofmann's interpretation of Chopin's Scherzo in B Flat Minor. Following this, Mr. Carver offered songs by Franz, Strauss, Brahms and Loewe in English translation. Mr. Berumen offered a Dance by Beethoven, and half-and-half with the Duo-Art, a Canzonetta by Schuett and Miss Bennett a group of songs in French. Mr. Kraft sang songs in French and English, including "Le Rêve" from Massenet's "Manon," and Miss Moncrieff, Chopin's "Lithuanian Song," and "My Heart at Thy Sweet Voice" from "Samson and Delilah." The second part of the program contained song groups by Miss Bennett, accompanied by the Duo-Art, and by Mr. Carver and Mr. Kraft, accompanied by Mr. La Forge, also solo numbers by Mr. Berumen.

The program was too long and there was too great a variety in every way to make it one of paramount interest. Mr. Carver sang sincerely but he lacked repose, and his voice in its upper register sounded pinched and nasal and caused him obvious uneasiness. Also, it lost midway, all vestige of bass quality. He has, however, an agreeable personality and his diction was superlatively good. Miss Bennett, with a voice of small caliber, did some excellent singing. Her French, when one could understand it, was good, and her style better than that of many a seasoned concert artist. She had the sense not to force her voice beyond its capability in the matter of volume. Mr. Kraft's singing gave much delight to the audience in spite of an over-use of falsetto. It is produced too far back which results in a lack of variety in quality. Miss Moncrieff sang consistently sharp, but her voice has a fine contralto quality and considerable range. Her interpretations were good.

Mr. La Forge's accompaniments were above praise and his one number, shared with the Duo-Art, was excellently done. Mr. Berumen, also, was much applauded. Both Mr. Carver and Mr. Kraft featured songs by Mr. La Forge. J. A. H.

Pupils of Rosaline Smith Give Church Concert in Brooklyn

BROOKLYN, N. Y., June 22.—A recital of violin, piano and organ music was given recently by pupils of Rosaline Smith at the Bedford Presbyterian Church with Clarence M. Ernst, basso, as assisting artist. Two violinists, Master Al Wambach and George O'Donnell deserve special mention for their artistic work although each and every pupil reflected much credit upon their teacher. Among other pupils heard were Irwin O'Donnell, Bessie Tiner, Louis Levy, Agnes Johnson, Carl Bock, Helen Conboy, Edward Gittens, Walter Stellman, Miss Hayes and Howard Reilly. J. A. S.

Reed Miller and Nevada Van Der Veer Will Sing in Middle West for Two Months

Reed Miller, tenor and Nevada Van Der Veer, contralto, are booked solidly in joint recitals for October and November in the Middle West. They will return to New York after their tour the first week in December.

Lillian Croxton, soprano, has been engaged to sing at one of a series of six concerts to be given this summer in the grand ballroom of the Gramatan Hotel, in Bronxville, N. Y., under the management of L. Cannes.

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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Los Angeles High School Music Teachers Make a Protest

To the Editor of Musical America:

We note in the issue of June 12 two articles concerning the organization and development of music in the high schools of Los Angeles. One of these is entitled "Los Angeles School Children Won to Love of Good Music," by Adolf Tandler, conductor of the Los Angeles Symphony Orchestra. The other is to be found on page 8, first column under Mephisto's Musings. Both of these articles give the impression that Mr. Tandler is largely, if not entirely, responsible for the courses of musical study carried on in our city schools.

As a matter of fact Los Angeles was famous for its high school music years before Mr. Tandler's residence in this city. Well-equipped and well-known musical educators had established choral, orchestral and band organizations, and classes in sight-singing, harmony, music history, music appreciation a decade before Mr. Tandler's arrival on the Pacific Coast.

Inasmuch as these articles are evoking much indignation because of their lack of veracity, the undersigned committee appointed by the Los Angeles High School Music Teachers' Association asks you to publish this letter in justice to Mr. Tandler, as well as to the teachers who are entirely responsible for the organization and development of music in the high schools.

We do appreciate Mr. Tandler's courtesy in extending free admission to orchestral rehearsals, reduced rates for season tickets to the Los Angeles Symphony concert series and the two concerts in seven years given in two of the fourteen high schools of the city, in contradistinction to the statement that Mr. Tandler visits nearly all the Los Angeles high schools annually.

FANNIE C. DILLON.
GERTRUDE B. PARSONS.
LOUIS W. CURTIS.

Los Angeles, Cal., June 22, 1920.

Music in the Public Schools

To the Editor of MUSICAL AMERICA:

I have noted with much delight the frequent and numerous references to the importance of music in the public schools in your excellent paper, MUSICAL AMERICA. Mr. Freund has personally done a tremendous amount of work in arousing the people to the importance of an early beginning in the matter of musical culture, and those of us who are in the work appreciate his efforts most sincerely.

Best wishes for Mr. Freund's continued good health and continued interest in the importance of music in the public schools. Yours very truly,

GLENN H. WOODS,
Director of Music,
Board of Education.

Oakland, Cal., June 18, 1920.

A Chiropractic Retorts

To the Editor of MUSICAL AMERICA:

I note in the Open Forum of your issue of June 19 a letter from Frederick Lohrstorfer, M.D., in which he rakes the science of chiropractic fore and aft. Most of his letter is merely a wild statement of erratic prejudices and, as such, does not demand an answer. He makes one statement, however, which I feel I must challenge. He says chiropractors do not employ the X-ray in their work. This is absolutely false. An X-ray equipment is used by a large number of chiropractors—and the X-ray shows up photographic proof of spinal displacements. Moreover, there are, to my personal knowledge, two chiropractic colleges which give a course of study and instruction in spinography and X-ray work.

If the balance of Dr. Lohrstorfer's statements are no more to be trusted than this one about the X-ray—which is absolutely false—then it must be concluded that his letter was inspired by

ignorance, abetted, perhaps, by prejudice and jealousy. An M.D. should really KNOW better!

G. H. PATCHEN, M.D.D.C.

New York, June 23, 1920.

Says Osteopathy Cured Spanish Prince

To the Editor of MUSICAL AMERICA:

I am surprised to read in MUSICAL AMERICA such a misstatement of fact about the cure of the young Prince of Spain. The cure was performed by Johnston B. May of London, an osteopath who graduated from an American college of osteopathy. The cure was performed by the regular osteopathic technique of adjustment of cervical vertebrae. I have my information from the best newspapers in London and Glasgow and from physicians who know of Dr. May's study in an osteopathic college in this country.

I feel confident that your desire for truth and justice is such that you will be glad to publish this letter.

R. KENDRICK SMITH, D.O.,
Editor of the Journal of the American
Osteopathic Association.
New York, June 7, 1920.

An Appreciation

To the Editor of MUSICAL AMERICA:

At the annual meeting of the Northern New York Federation of Women's Clubs held at Watertown, N. Y., May 25-27, a motion made by Mrs. W. F. Rogers of

Watertown, N. Y., approving and endorsing your propaganda for establishing a Minister of Fine Arts in the Cabinet was unanimously carried.

This indorsement of your plan by the Northern New York Federation of Women's Clubs, which represents approximately 5000 women, is a splendid testimonial of their appreciation of the success you have achieved in working for the cause of American music. It is also an expression of their gratitude for the very brilliant and inspiring address delivered by you before the Northern New York Federation of Women's Clubs in 1915, which did so much to create a greater interest in American music and to establish music as an educational force in the life of the Northern Federation.

Sincerely yours,

MRS. V. P. ABBOTT,
President, Northern New York Federation of Women's Clubs.
Gouverneur, N. Y., June 22, 1920.

"Meets Wants of All Musical People"

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA is a wonderful paper and meets the wants of all musical people. Could not get along without it.

MRS. ELIZABETH H. WASGATT,
Jamaica Plain, Mass., June 25, 1919.

P. S.—I am only seventy-seven years old, have been in music all my life with my brother, L. A. Torrens, vocal teacher of New York at the Mannes School.

McCormack and Conventions Provide Music for Portland

Tenor Wins Usual Triumph in Recital There—Marie Morrissey and Lyman in Joint Program—Meetings of State Teachers and Kiwanis Club Made Interesting by Musical Offerings

PORTLAND, ORE., June 25.—Under the auspices of the Steers-Coman Musical Bureau, John McCormack sang in concert to an audience of nearly 5,000 persons in the public auditorium on Thursday evening, June 17. The great tenor was in magnificent voice and the audience rapturously encored every song he sang. His opening number, Recitative and Air, "Imperial Solomon" and "Sacred Raptures," showed his lovely middle register to fine advantage. He was recalled many times and finally responded by singing Handel's Largo. His entire program, done exquisitely satisfied the thousands of admirers of the great singer. Mr. Kennedy, the cellist, played with fine taste and skill. His extra numbers were Gavotte Melody in F and "The Swan." Mr. Schneider, the accompanist, was admirable.

The Reed-French Piano Company introduced Marie Morrissey, contralto, and Harold Lyman, flautist, to a large audience in the White Temple Auditorium on Friday evening. Miss Morrissey is soloist in the Fifth Avenue Presbyterian Church, New York City, and is a beautiful woman with a beautiful voice. The concert was given as a tone test for the Edison phonograph and was a most successful one. Miss Morrissey sang a group of songs with piano accompaniment after the tone test was over.

A garden party of the Oregon Music Teachers' Association was given at the Riverside home of Mr. and Mrs. A. C. Emmons on Tuesday evening. The affair was under the management of Fay Ruddick and was very successful. A supper, was followed by dances on the lawn, with orchestra accompaniment, and classic dances were given by Jean McCurdy and Dorthie Hall. A program was then given in the drawing room. Mrs. Blanche Williams Segersten, soprano, and Lola Stone offered several solos. The piano accompaniments were played by Mrs. Percy W. Lewis and Mrs. Ella Connell Jessie. Mrs. Lilian Jeffreys-Petri contributed piano solos and some readings were given by Ruth Taylor. The first public hearing of the new State song, "Oregon, My Oregon," words by J. A. Buchanan, music by Henry B. Murtagh, was given with Mr. Murtagh at the piano.

The Kiwanis Club's convention included some good music programs. The Kakanis Glee Club from Houston, Tex., composed of twenty male voices, furnished excellent programs. Their ensemble work was much admired. Ellison Van Hoose is the director of the club. He is a native of Tennessee and a well-known professional singer. He has studied with Isidore Luckstone of New York, Henry Wood of London, Fidele Koenig and Jean de Reszke of Paris. For four years he was associated with Mme. Melba. On Thursday evening a quartet from the Portland Oratorio Society, Mrs. J. A. Finley, soprano; Esther Candy, contralto; Joseph A. Finley, tenor, and Harold Moore, basso, sang "Italia Beloved" for the Kiwanis. Numa Harper played the accompaniments. "The Bells of St. Mary's" was also sung and received hearty applause.

David Sheets Craig, editor of *Music and Musicians* of Seattle, is visiting relatives in New York. Mr. Craig writes that he was the guest of John C. Freund, editor of MUSICAL AMERICA, at luncheon and entertained by Sergi Klibansky, the eminent vocal authority, who will pass the summer at the Cornish School, Seattle, and has interviewed Charles D. Isaacson, who has superintended the direction of 1050 concerts for the *Globe*.

An organ recital by William Robinson Boone, assisted by Al Kader Temple Chanters, was the first entertainment given for the visiting Shriners. It was given on Sunday afternoon and an attractive program was presented.

The Portland Oratorio Society held a picnic at the Oaks Park last week. This was the last meeting of the season.

Leah Cohen, dramatic soprano of Portland, who has been in New York for the last year, returned home Friday on a concert tour under the auspices of the Music League of America, Inc. Miss Cohen is known professionally as Leah Leaska and it is under that name that she is being presented. The date for the concert and the place will be announced shortly. Her manager on this tour is William Arthur Taylor of the Knabe Piano Company of New York.

N. J. C.

Beatrice MacCue, New York contralto, has been engaged to appear in concert in Akron, Ohio, Oct. 1, assisted by Carmine Fabrizio, violinist, and Ralph Douglass, accompanist.

FOREIGN MUSICIANS DISPLACE BRITISH

London Public Gives Preference to Aliens—Rocky Road for Women

Germans and Russians, without whom before the war no British musical entertainment could have hoped for success, have settled on London again like a swarm of bees, ousting thousands of Britishers from their jobs, declares a copyrighted cable from London to the New York *Sun-Herald*, dated June 26. The London correspondent declares:

"The English public where the arts are concerned asserts the peculiar national trait of self-effacement and wills itself to believe that no musician of its own flesh and blood can be an artist; that musical genius is always to be found outside these islands. Hence it has taken the return of the foreign musicians as part of the usual scheme of things, with the result that many English girls who seized the opportunity offered by the men being at the war to adopt music as a profession have been thrown out of employment.

"We would not mind if the men were Britishers, but they are not," said one girl violin player. "As matters stand girls are being sacked everywhere to make room for men who are mainly foreigners. We want our chance to make good. No girl now gets the opportunity, not of a good engagement, but of any engagement at all.

"Another girl, who had studied music for over five years at a celebrated London college, obtained the post of leader in a certain theater orchestra. She had not held it long when the theater changed hands. Immediately she was informed by the new management that a demobilized soldier who had just returned from Mesopotamia was to have her job. She resigned willingly. But instead of the returned soldier a foreigner was given the job. As she herself expressed it: 'I don't mind giving up my job to an Englishman who has seen service, but I do object to being turned down for a foreigner.'

"Rosabel Watson, one of the best known of English women musical directors, told *The Sun and Herald* correspondent: 'Women orchestra players are undoubtedly going through an extremely difficult time. During the war, when the alien elements was in abeyance, girl players did much to raise the quality and tone of music played at theaters and restaurants.' And she expressed the pious hope that 'the girl who plays well will win out in the end.'

Daughter Born to Lebegotts

A daughter was born at their New York home on Wednesday evening, June 16, to Edward Lebegott, conductor, vocal teacher and composer of New York and his wife. The little baby is named Gloria Adelina Maddalena and mother and child are both getting along well. This is the Lebegotts' first child. Mrs. Lebegott, professionally known as Adelina Tromben, had a distinguished career abroad as a coloratura prima donna. She is a daughter of Egisto Tromben, himself formerly a prominent opera singer and now active, among other things, as MUSICAL AMERICA's business representative in Milan.

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Chicago's "Commencement Week" Introduces Gifted Young Artists

City's Large Music Schools Hold Closing Exercises and Concerts—Symphony Forces Assist at Musical College and American Conservatory Graduations—Notables Arrive for Summer Teaching Sessions

Bureau of Musical America,
Railway Exchange Building,
Chicago, June 24, 1920.

THE third week of June might appropriately be called "Commencement Week," for most of the larger music school and conservatories hold their closing concerts and exercises during that time of the year.

The Chicago Musical College, which held its fifty-fourth annual commencement concert and exercises at the Auditorium Theater last Wednesday evening, attracted a concourse of music-lovers, friends of the school and relatives of the students, which filled the big theater to its last seat and overflowed on to the stage, which was crowded with listeners.

The program of the concert was made up of piano, violin and vocal numbers, extended to twelve selections, all accompanied by the Chicago Symphony under the direction of Edoardo Sacerdote, for the vocal and piano student performers, and Leon Sametini, for the violinists. This is an innovation in the conducting of the program, for not in many years has more than one conductor wielded the baton for these concerts. The new idea proved very satisfactory, and both conductors displayed not only excellent musicianship but also a sympathetic assistance to the different students on the program.

Of these, Mona Redman, winner of the Mason and Hamlin grand piano, in the first movement of the Beethoven Concerto, No. 5, in E Flat; Herbert A. Johnson, the winner of the Cable Piano Company prize, in the first division of the Grieg Concerto, and Ann Gordon, winner of the gold medal in the Post Graduate class, in the last two movements of the G Minor Concerto by Saint-Saëns, showed excellent training and musical talent.

Two other prize winners in the piano department who distinguished themselves with their playing, were Adelaide Anderson and Margaret Wilson.

There were three vocal selections; Anne Lenoard, winner of the vocal prize, was heard in the "Ah Perfido" air by Beethoven, exhibiting a dramatic voice of promise; Solidad Rendon, bringing forth pleasurable coloratura vocal accomplishments in the "Caro Nome" from "Rigoletto," and Ethel MacDonald singing the air "O Don Fatale" from "Don Carlos."

The violin selections numbered four and brought to hearing Gladys Welge in a section of the Bruch D Minor Concerto; Glen Walik in a fragment from the Mendelssohn Concerto; Harold Ayres in an artistic rendition of the first movement of the Tchaikovsky Concerto, and Ethel Elkins, winner of the Lyon and Healy prize, in a spirited performance of the Introduction and Rondo Capriccioso by Saint-Saëns.

There was a short address by Felix Borowski, president of the college, and then followed the presentation of the prizes, the conferring of degrees and awarding of medals, diplomas and certificates by Carl D. Kinsey, vice-president and manager of the college.

At the American Conservatory

In many ways identical with the annual commencement of the Chicago Musical College, the American Conservatory of Music at its thirty-fourth annual commencement exercises and con-

cert at the Auditorium last Tuesday evening, drew a capacity audience to the Auditorium Theater, presented a brilliant array of artist-students, and gave an impressive closing evening to the school year of the institution.

The Chicago Symphony again functioned in supplying the accompaniments for the soloists, the program contained nine compositions which had the elements of novelty in many of the numbers, and Adolf Weidig conducted the orchestra, as he has done for many years now, holding the exuberance of youthful talent well in hand.

There were four piano offerings, including the first movement of the Brahms B Flat Concerto, played by Marion Roberts; the first movement of the Grieg Concerto played by Isabelle Cuny; two movements from the Chopin E Minor Concerto, performed by Dean Remick, and the first movement of the Moszkowski Concerto, given a temperamental interpretation by Florence Burke.

The violin pieces—there were two—brought to hearing a section of the Sibelius Concerto by John Weicher, and the first division of the Lalo "Concerto Russe," played by Herman Orendorff.

The three vocalists on the program proved themselves well on the road to excellence, and brought to hearing the air, "O, Mio Fernando" from Donizetti's "La Favorita," which was sung with good musical taste by Gertrude Munger; the air, "Vision Fugitive," from Massenet's "Hérodiade," resonantly sung by John Sheehy, and the big Weber aria "Ocean, Thou Mighty Monster," in English, sung in brilliant fashion by Laura Turner.

After the musical program, Karleton Hackett, the well-known vocal expert, music critic and associate director of the conservatory, delivered a short address to the graduates, and the conferring of the degrees, awarding of prizes and diplomas and certificates, and presentation of various honors was accomplished by John J. Hattstaedt, the president.

Other commencement concerts and exercises included the nineteenth annual concert and commencement exercises of the Columbia School of Music at the Auditorium, last Monday evening, at which a program of nine numbers was presented with orchestral accompaniments by members of the Chicago Symphony under Ludwig Becker, and with Clare Osborne Reed, president of the school, conferring the distinctions and honors to the graduates; and the thirtieth annual commencement concert and exercises of the Hinshaw Conservatory at Kimball Hall, Tuesday evening, at which Pansy Eleanor Jacobs and Sophia Vioran, pianists, specially distinguished themselves by their playing.

Clarence Eidam, the Chicago pianist, member of the Cosmopolitan Conservatory faculty, will conduct a summer artist and normal class in piano, at Lake Geneva, Ill., this summer, and will also be heard in a series of recitals and lectures.

An important and interesting series of concerts, recitals and lectures will be given during the summer normal session under the auspices of the American Conservatory at Kimball Hall.

The first of these will be a two-piano recital by Katherine and Esther Kittlsby, under the direction of Silvio Scionti, Saturday morning, July 3. Wednesday morning, Frank Parker, baritone; Aletta Tenold, pianist, and Stella Roberts, violinist, will give a concert, and recitals will follow on July 14, 21 and 28.

Josef Lhévinne and David Bispham,

the two noted "guest" teachers of the conservatory, have arrived, and scores of students from all parts of the United States have been enrolled on their teaching time.

At the thirty-fourth annual commencement exercises of the conservatory, 262 students received diplomas and certificates, representing twenty-nine States of the union.

Mme. Delia Valeri was the first of the distinguished guest teachers of the Chicago Musical College to arrive in Chicago. She reached this city from New York last Sunday. Oscar Saenger, Herbert Witherspoon, and Percy Grain-ger are due this week and will meet their students informally this Sunday.

Burton Thatcher, baritone, has a number of engagements for the month of July. He will be heard on July 8 in a Chicago recital at the Ziegfeld Theater; July 19 he will sing for the Ohio State Normal College; a recital will be given at Princeton, Ill., on July 24, and another at Kankakee, Ill., July 25.

Competitors from all parts of the United States and Canada have come to the city to take the examinations for the summer master school of the college, and the preliminary examinations, which began last Saturday, continued through Wednesday of this week.

A students' recital of more than ordinary interest was given at the Luice Lenox Vocal Studios, and a program of some twenty songs was interpreted by advanced students, including Nell Sansom, Hazel Meisterling, Harriet Krauth, Harriet Geiger, and Merrill Hawkins. Winifred Tompkins was the accompanist.

MAURICE ROSENFELD.

NO MORE POLITICS FOR PREMIER PADEREWSKI

Dispatch From London Says Pianist is
Broken in Health—Retires
From Public Life

According to a dispatch received from London last week by the *Sun* and *New York Herald*, Ignace Jan Paderewski, famous pianist and former premier of Poland, is ill and will retire from politics as well as from the concert platform, according to a statement given out after the conferring of a degree upon him by Oxford University.

"M. Paderewski regards himself as a private person entirely," said his secretary. "He looks upon himself as quite detached from public affairs and wishes to make no comment upon matters of public interest. From this position it is unlikely he will depart."

It is admitted that his retirement from Polish affairs was a sore blow to the Allies. "He was the one person with whom we felt we could deal with perfect satisfaction and understanding," a person high in the British Government said to-day.

De Harrack Charms Adriatic Passengers in Unique Recital

What was said to be the most successful concert ever given on board a steamer was given on Saturday evening, June 5, by a group of famous artists, among whom was Charles De Harrack, pianist. On the program with him were Elsie Janis, Blanche Tomlin, E. A. Sothern and Julia Marlowe. Every available seat in the dining saloon of the *Adriatic* was filled with prominent persons of the world. The outstanding feature of the concert was the remarkable playing of Mr. De Harrack, who, because of a slight injury to his right hand, was obliged to give his recital with his left hand only. On his program were such well-known compositions as Leschetizky's Sextet for left hand only, and Scriabine's Nocturne for left hand only. Numerous encores were demanded by the audience; to satisfy their demands De Harrack was obliged to resort to improvising. The proceeds of the concert amounted to \$2,040, which was the largest sum ever raised on a steamer in a concert. The entire proceeds were given to the war widows of British sailors.

BOSTON MUSICIANS APPEAL TO COOLIDGE

Complain of Amateur Bands in
City Concerts and Proposed
Curtailment of Series

BOSTON, June 26.—Governor Calvin Coolidge, the Republican nominee for the vice presidency, has notified the Boston Musicians' Protective Association that he has instructed his secretary to confer with the Metropolitan Park Maintenance Commission in regard to the letter recently received from the association. The letter sent to the Governor by a committee from the Musicians' Association was a protest against the action of the Park Commission in awarding the summer band concerts given under its jurisdiction to alleged unprofessional and amateur bands. The letter also includes a protest against the proposed reduction in the number of concerts to be played.

The musicians' committee asserts that the Park Commission hopes, by reducing this summer's schedule, to save the state about \$17,000, which, it is maintained, was not the intent of Governor Coolidge or the Legislature when the former asked for an appropriation of \$30,000 and received \$35,000, to be expended toward increasing the number and improving the quality of these concerts. The letter of protest reads as follows:

"The professional musicians of Boston and vicinity, numbering 3000 or more good citizens of the state, most respectfully and sincerely protest against the action of the Metropolitan Park Maintenance Commission in awarding the band concerts given under their control to unprofessional and amateur bands.

"We believe the members of the Legislature, when they voted for this appropriation, and you, when signing this bill, intended that the money should be used for the best interests of the people of the commonwealth by the continuance of these concerts at the standard already established.

"In the past years a large percentage of these concerts have been given by professional musicians. The results have proved that the superior quality of music performed is largely responsible for the great demand of the public for more concerts of the same character. It would be difficult to estimate the great value of these concerts given during the past fourteen years, educationally and otherwise.

"You will fully agree, we believe, that a good quality of music cannot be produced by bands composed of men who work at other trades and make music a secondary consideration.

"We professional musicians do consider that the commission, in distributing these concerts in the manner in which they have, have not duly considered this matter in the right light. These men who are displacing us have their positions in factories and stores to depend upon, and can therefore underbid the professional musician shamefully. On these grounds we protest to you in the strongest terms and ask your influence in trying to have this matter straightened out to the satisfaction of the musicians and also the public.

"The valiant service of the professional soldier musicians during the world war, when hundreds enlisted and crossed the seas, should not be so soon forgotten. Those who were forced to remain at home did their bit by volunteering for every worthy patriotic occasion.

"In the spirit of fair play and square deal we look to you, Governor, to place your seal of disapproval upon this great injustice done the professional musicians of Massachusetts: Frederic C. Kingman, W. A. Barrington-Sargent, W. G. Dodge, T. H. Finigan, D. A. Ives."

C. R.

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SUNDERLAND, MASS.—Evelyn Smith has accepted a position as teacher of Latin and music in Proctor, Vt.

LOS ANGELES, CAL.—Florence Gleason Davis, a pupil of S. Camillo Engel, recently gave a historical song recital before the Ebell Club.

MERIDEN, CONN.—Ruth E. Pease, music supervisor of the schools for the past two years, has resigned her position owing to illness in her family.

SEATTLE, WASH.—Joseph Kelly, tenor, a pupil of Clifford W. Kantner, left recently for the East where he will join the forces of the Gallo Opera Company.

SEATTLE, WASH.—Judson Waldo Mather recently gave his final organ recital of the season in the Plymouth Congregational Church assisted by Philip K. Hillstrom, baritone.

PORTLAND, ORE.—Mrs. Lela Gordon Saling was the soloist for the commencement exercises at the Oregon Agricultural College on June 15. Mrs. Ella Connell Jesse was the accompanist.

SAN FRANCISCO, CAL.—The Manning School of Music lately presented five advanced pupils in a piano recital at Sorosis Hall. Special praise was earned by Barton Hill and Norma McWilliams Fleming.

LOS ANGELES, CAL.—Musicians who took part in the Hollywood May Pageant, included: Paul Bjornskjold, Arne Nordskog, Anton Dahl who was a pupil of Grieg, Carrie Jacobs-Bond and Gertrude Ross.

MOBERLY, MO.—Sarah I. McConnell, supervisor of music, has resigned to assume a similar position in the Central and Roubidoux High Schools at St. Joseph, Mo. Miss McConnell is spending the summer in Lincoln, Neb.

JERSEY CITY, N. J.—Charles R. Gillease, tenor, of this city gave a recital recently at the Bergen Lyceum before a large audience. Mr. Gillease is soloist at St. Joseph's Church. Assisting were: Frank Sheridan, pianist, and Wolf Wolfsohn, violinist.

ALBANY, N. Y.—William L. Widemer, for the past twelve years organist of the Madison Avenue Reformed Church, has resigned to accept the position of organist and choir director of the First Reformed Church of Schenectady, beginning his duties Sept. 1.

MONTGOMERY, MASS.—Laura Cram, who has been supervisor of music in the public schools of Blandford, Huntington, Montgomery and Russell for the last three years, has resigned the position to accept a position as music supervisor in Saugus at an increased salary.

ALBANY, N. Y.—Piano pupils of Helen M. Sperry gave a recital recently at the Third Reformed Church, assisted by Mrs. Charles J. Grace, Jr., soprano, and Mrs. William C. Tibbitts, violinist. Nellie Patzig has accepted the position of organist at the Fifth Reformed Church.

WAUPUN, WIS.—At the annual commencement of the high school on June 10, Helen Cuykendall sang Protheroe's "Ah, Love But a Day" and Handel's "Come, Beloved," and won a noteworthy success in them. In the same program the Girls' Glee club sang Papini's "Song of the Seasons."

PORTLAND, ORE.—Soloists at recent recitals given at the MacDowell Club included: Katherine Cryslor Street, contralto; Bernice Mathieson, violinist; Frances Gill, reader; Rex Underwood, violinist; Curtis Peterson, baritone; George Hopkins, pianist, and Parish Williams, baritone.

PHILADELPHIA, PA.—Leonard Epstein, young violinist, conductor of the Apollo

Orchestra Society, has recently been engaged as a member of the Philadelphia Orchestra for next season. Mr. Epstein will spend the summer in Eagles Mere, Pa., with his orchestra, marking his twelfth consecutive season at that resort.

PORTLAND, ORE.—Mrs. E. L. Thompson has been re-elected president of the Portland Opera Association. Other officers chosen are Ivan Humason, first vice-president; Mrs. Lucy Dahl Miller, second vice-president; Walter Hardwick, secretary; R. G. Quickenden, corresponding secretary, and Karl Herbring, treasurer.

PORTLAND, ORE.—Mrs. Olson presented her advanced pupils in recital. They were Zulah Andross, coloratura soprano; Mrs. George Brandenburg, contralto; Mrs. W. J. Kroder, lyric soprano; Mrs. Bertha Moore, mezzo soprano; Mrs. Blanche Myers, lyric soprano; Mildred G. Smith, lyric soprano; and Mrs. Blanche Sylvester, contralto.

ALBANY, N. Y.—A concert was given last week by the choir of the Emanuel Evangelical Lutheran Church. The program was given by Mrs. Christian T. Martin, soprano; Paul Berger, tenor; Morton Hall, baritone, and Jeanette Rosell, contralto, soloists and the choir directed by James C. Ackley. The accompanists were Mrs. Henrietta Gainsley Cross and Louis Reissig.

PORTLAND, ORE.—Isabel Wadsworth Clark of this city left for Moscow, Idaho, this week, where she will direct piano technique in the summer school at the University of Idaho. For six months Miss Clark has been in New York, studying with Ethel Laginska. In September she will go to Blue Mountain, Miss., where she has accepted the position of piano instructor in the Blue Mountain College.

ATLANTIC CITY, N. J.—The symphony concert of the Leman Orchestra on the Steel Pier recently was a most enjoyable one and the unusually large audience appreciated each of the numbers. Conductor Leman gave several encores to the delight of those present. The soloists proved a fine addition to the program. Mary Barrett, soprano, gave arias and sang a duet with the tenor, Frank Oglesby.

MANCHESTER, N. H.—Pupils of Harry C. Whittemore gave a recital recently. Harold M. Dearborn of Concord was soloist, accompanied by Ethel M. Rice. Others who took part were Isabel Dahlberg, Glenna Dewey, Annabel Dodge, Irene Eno, Mildred Holt, Esther Huse, Marjorie McBride, Bernadette McDonough, Fabiola Normand, Rosalind Parker, Beatrice Pattee, Antoinette Pied, Mildred Soule, and Doris Pied.

PITTSFIELD, MASS.—Edward Kreiner, viola player of the Letz Quartet, and Mrs. Kreiner are passing the summer in Pittsfield in a cottage near Onota Lake. This cottage is owned by Gertrude Watson and was built originally as a summer studio for Daniel Gregory Mason, the composer, who spent many seasons here. This year Mr. and Mrs. Mason are in Norfolk, Conn., where they expect to establish their permanent summer home.

MOUNT VERNON, WASH.—Martha A. Watson presented the following students in piano recital June 16: Thelma Sharkey, Helen Lippert, Mildred Stevens, Nymah Noftinger, Frances Louise Greenup, Ruth MacQuintie, Lillian Burkland, Mildred Hoyton, Edith Welts, Lillian Gunderson, Mrs. Frank Pickering, Harriet Smith, Genevieve Polson, Marjorie Massar, Jean Randall, Lucille Cropper, Bessmarie Alexander, reader, assisted.

SPOKANE, WASH.—Pupils of Augusta Gentsch were heard recently in recital in the First Christian Church. Those

taking part were: Genevieve Donart, Winifred Sherman, Gladys Anderson, James Watkin, Velma Collins, Elizabeth Joyner, Mary Mabel Morr, Marjorie Freake, Greta Marie Wolff, Ruth Triplett, Alice McKay, Mary Louise Heberd, Sadie Jacobs, Eleanor Hutchins, Gretchen Tinkel, Helen Yarnell, Rose Harold and Evelyn Sellars.

ATLANTIC CITY, N. J.—A concert for the benefit of the camping fund of the Boy Scouts of America was given by Richard C. Hemple's orchestra on the Garden Pier, under the auspices of the Atlantic City Scoutmasters' Association and was well attended. Milton Chittendon gave several banjo solos. Violin numbers were given by Charles Horowitz, Margaret Siracusa sang, a harp solo by Marion Winter was well played. Peter Burrus played several violin solos.

YORK, PA.—Walter Westphal, for several years organist at St. John's Evangelical Lutheran Church and principal of the parochial school of that parish, has tendered his resignation to the official board of the church. He will leave this city in September for Chicago where he will study at the American Conservatory of Music. He will continue playing at St. John's Church during the summer. Mr. Westphal is a member of the Y. M. C. A. Male Chorus and holds office in that organization.

YORK, PA.—Pupils of Mary Haines Taylor, pianist, were heard recently in recital at the Woman's Club. Assisted by the quartet choir of Beth Israel Reformed Hebrew congregation, the orchestra of Bethany Reformed Church last Friday evening gave a concert in the church auditorium. The orchestra was under the leadership of Samuel Gillespie. Beth Israel quartet is composed of Mrs. Gertrude Swords Miller, soprano; Margaret Mundorf, alto; Paul Messerly, tenor, and Loree Bailey, basso.

OKLAHOMA CITY, OKLA.—Mrs. Edna Lund and Viola Palmer presented advanced pupils in programs recently at the High School auditorium, assisted by the Schubert Choral Club with Roger Bromley as director. Those taking part in Monday night's program included Mrs. Frank B. Sorgatz, Mary Cromwell, Ida Eckstadt, Frances Ratliff and Dorothea Howland. On Wednesday night the program was given by Mary McKeever, Sybil Clover, Mrs. Sorgatz, Mrs. Lessie McMichael, Ruth White, Alease Wilson, Sue Salmon and Rosalia Hill.

PORTLAND, ORE.—Mrs. Josephine Bush presented a number of students in piano recital, June 5; Junior students who took part were: Frank Lockwood, Isabelle Murray, Earl Miller, Robert Rankin, Mairon Clear, Francis Miller, Kathryn Picark, Dora Gordon, Elizabeth Rouch, Melrose Pfauum and Kenneth Martin. Some of the advanced students who played were: Helen Whitcomb, Marie Schulke, Rose Wise, Florence Vessey, Lester Comer, Harold Rowley, assisted by Mrs. Theihoff. Marie Schulke was presented with her diploma of graduation.

PORTLAND, ORE.—Mrs. T. J. Lallement Dorgan presented her piano pupils. The following were on the program: Carol E. Anderson, Viola Bjorklund, Ruth Lynetta Craig, Lawrence Deferenn, Marjory Fletcher, Margaret Glover, Frank Hatala Gray, Velma Groggin, Mary Hendricks, Gregoire Haefliger, Eleanor Lucy, Celestine McCarty, Fransetta Prideaux, Helen Ronten, Aubrey Ruedy, Hazel Blackburn Schwanberg, Robert Savarian, Pearl Gilman Taylor, Helen Ruth Wills, Evelyn Julia White, Lois Marie Weiss, and Ralph Walstrom.

COEUR D'ALENE, IDAHO.—Pupils of Mrs. R. H. Hall were heard last month in recital at the Hotel Idaho. Those taking part included: Alice Swanke, Ruth Deane, Lucile Wollery, Helena Staples, John Roseberry, Ruth Reed, Delia Salscheider, Esther Thompson, Josephine McNaughton, Ellen Okerstrom, Helen Ludolph, Lillian Anderson, Constance Eder, Margaret Elder, Mildred Stuhlfeier, Marjorie McNaughton, Grace Salscheider, Eda Sayles, Dorothy Sowder, Sarah Louise Ginder, Howell Hall, Will Chamberlin, Bernardine Boughton, Jess Lee Hall and Charlotte Dean.

MORGANTOWN, W. VA.—The concluding concert of the University School of Music was given on June 12 by 1920 graduates. The participants were Mary

Gem Huffman, organ and piano; Alice Virginia Shaw, soprano; Cecilia Mabel Lazzelle, piano; Sara Elvira Williams, organ, and Almena Josephine Bunce, soprano. The audience was small but very appreciative. At the baccalaureate services of the graduating classes of West Virginia University, the University Choir sang Beethoven's "Hallelujah" Chorus from "The Mount of Olives" and Schubert's "Great is Jehovah," Anna de Lynn, soloist.

NEW ORLEANS, LA.—Voice pupils of Ruth M. Garrison offered an Evening of Music at the Grunewald Hotel recently, assisted by Albert Kirst, Jr., violinist, and Ernesto Gargano at the piano. Especially effective work was done by Clovena Ferrand, coloratura soprano; Sydney Edouard Rayner, tenor, and Charles A. Dorhauer, basso cantante. Mr. Kirst's numbers were effective. Others who were heard were Norma Crumhorn, Marie Louise Belmar, Charles Dorhauer, Gertrude Beekman, Elsie Arrow, Althea Borey, Mrs. E. W. Pierson, Loretta Bechtel, Murle Satterlee, Edwina Da Monte, pianist; Leona Arrow, Stella Markey, Raymon Archee and P. Bush.

NEW YORK CITY.—Pupils of Mrs. Lillian B. Bowles, operatic soprano and vocal teacher, of Jackson Heights, Long Island, participated in a recital June 18, at the Church of the Intercession, Manhattan. Pupils of Carolyn E. Kingsbury, New York piano teacher and graduate of the Chicago Conservatory, also took part. A New York dramatic soprano, Louise Scalia, sang Massenet's "Elegie" and "Summer" by Chaminade, and a bright future is predicted for her as well as for Elvena Taylor, of New York. A. Jean Tullis, lyric soprano, and Mrs. Walter Cornell, both of Jackson Heights, also sang. Mrs. Bowles accompanied her pupils. In her own group she was accompanied by Marguerite Smith, of the Heights.

YORK, PA.—Pupils of Mrs. T. Edward Dromgold, vocal teacher, last Friday evening sang in a recital in the auditorium of the Woman's Club. The accompanists were Mrs. John U. Wisotzkey, Florence Strine and Adam Hamme. Mr. Hamme played several piano numbers. Those who sang were Mrs. Sol. Walker, Leah Shaffer, Mary Ness, Florence Peters, C. C. Bailey, Catherine Lonergan, Katharine Mundorf, C. E. Smuck, Jeanetta Green, Corena Roseman, Leon Miller, Mildred McGuigan, Florence Kautz, Nora Smith, L. W. Aigeltinger, David B. Rupley, Janella Weiser, Virginia Weltzhofer, P. E. McNitt, Eva Wambaugh, Mrs. Newton Strickhouser, Mae Hutton, Ruth Strickhouser, Lou Finkbinder, Loree Bailey, Mina Smith, Leona Sloat, Evelyn Pritz and C. E. Hendrix.

PORTLAND, ORE.—Laura Jones Rawlinson presented a large class of students in a demonstration of the Dunning system of musical education at the Little Theater last week. A special feature of the occasion was the presence of Mrs. Dunning, originator of the system, who is here to conduct a class for teachers. The following pupils took part: Louise Marvin, Harold Ridgway, Eliot Jenkins, William Hedlund, Phyllis Rinehart, Margaret Gadsby, Catherine Howard, Mary Jane Ridgway, James Barbour, Willa Rhoades, Beth MacIntosh, Margaret Rose, Dorothy Church, Francis Andrews, Ramon Keefer, Myrtle Jane McDaniel, Virginia Campion, Elizabeth Burkholder, Dorothy Shillito, Marion Andrews, Martha Stafford, Olga Berg, Anabel Grant, Jean Darr, Foster Rose, Redmond Marshall, and Nolan Holt.

MORGANTOWN, W. VA.—The closing recitals of the season have been given this week in Commencement Hall. The first was given by students in the preparatory department. The following pupils took part: Flora Lazzelle, Mildred Bayles, Marjorie King, Ruth Tibbs, Mary Alice Davis, Faith Lawrence, Mildred Arnett, Josephine Brown, Martha Weidebusch, Dematrulla Comuntzis, Anna Kirsh, Edna Shaw, Orpha Nale, Lauretta Beall, Kathleen Hoard, Genevieve Rogers, Margaret Barnes, Dorothy Emerson, La Verne Hogue, Josephine Herd, Dorothy Brand, Lucille Gaskin, Margaret Smith, Loisbelle Baker, Alice Irene Davis, Marjorie Bowman. The second recital was given by these intermediate and advanced students: Mary Eleanor Ream, Mary Virginia Brown, Helen Nale, Olla McComas, Elizabeth Reed, Isabelle Bevington, Lorena Allen, Mildred Reed, Evelyn Harkins, Frances Sanders, Alma Martin, Freda Lindamood and Mabelle Whetzell.

In MUSIC SCHOOLS and STUDIOS of N.Y.

At one of the recent Friday night musicales which proved to be such an attractive feature in the routine of the John Mehan Studios, some dozen or more students took part. Mrs. Walter Haviland sang an aria from "Louise," Mrs. Blanche Lorraine Saylor was heard in Bemberg's "Joan D'Arc," Samuel Roberts sang an aria from "Rigoletto" and Ethel Fischer the "Bell Song" from Delibes's "Lakme." Tchaikovsky's "None But the Lonely Heart" was interpreted by Josephine Clare.

Alfredo Lora, violinist, a pupil of Pier A. Tirindelli, gave a recital at Mr. Tirindelli's studio on West Eighty-sixth Street on Sunday afternoon, June 20. Mr. Lora gave splendid performances of the Vieuxtemps Concerto in D Minor, Lalo's Spanish Symphony and two works by Mr. Tirindelli, "Hungarian Airs" and Momento Capriccioso, and was applauded heartily. His playing reflected great credit on the instruction he has received from Mr. Tirindelli.

Students of the Louis S. Stillman School of Piano gave a recital on Thursday afternoon, June 10, at Mr. Stillman's studio. Among those heard were Shirley Hess, Alice Stern, Edith Schiller, Helen Bishopshamer, Melvina Rosenzweig, Tillie Miller, Lillian Rosen, Julia Baumann, Hattie Bashwitz, Anna Densen, Vera Furbeck, Pearl Benes, Constance Weaver, Rita Marx and Frank Gaebelin. The last two played solo numbers by Chopin and together in

unison on two pianos several Chopin studies. Sadie Schlanger and Marjory Jervis, two pupils of Jessie Shydower, were also heard.

Mr. Gaebelin gave a recital at the Wanamaker Auditorium, New York, on Thursday afternoon, June 24, assisted by Jeanette Harris, soprano, and J. Thurston Nöe, organist. Mr. Gaebelin scored in a Chopin group and works of Liszt, Scriabine, Borodine and Schubert-Tausig. In an "Hérodiade" air and songs by Brahms, Gretchaninoff and Van Der Stucken Miss Harris won favor, as did Mr. Nöe in pieces by Bird, Kroeger and Lemmens.

Tolomeo E. Della Rocca, a teacher of voice and violin, and father of Giacinta Della Rocca, the violinist, who is well known in this country and who is at the present time in Munich, Germany, is planning to open a studio in New York in the fall. Mr. Della Rocca has been teaching with considerable success in Binghamton, N. Y., for a number of years.

The closing recital of the Bred and Koenig Vocal Studios, was given on the afternoon of June 27. Those taking part were Miriam Lief, Beatrice Kling, Hermann Roth, May Lapridees, Lena Kalisch, David Garber, Regina Zelnick, Gladys Fooshee, Ray Kossar, Frances Schulte, Pearl Welt, Mollie Beam, Lillian Winkler, Edith Smith and Celia Zelnick.

Sullivan operetta masterpieces, gave several performances of "The Mikado" at the Broad Street Theater, and later had to repeat a special performance. The proceeds, as usual, went to charities. During the war so many of the members of the Savoy Company were in the service or in war work that the annual productions were relinquished. Resumption found the personnel of the organization with a new zest in the perpetuation of Gilbert and Sullivan, and a sprightly performance of "The Mikado," which has been done three times in its history by the company, was given. Joseph Craig Fox, a veteran Savoyard, was the stage manager, and his direction was admirable in resulting smoothness and effectiveness. A Gordon Mitchell won much praise for his musical directing. The cast included some of the most talented amateur and professional singers of Philadelphia, among them Philip Warren Cooke, as Nanki-Poo, Elizabeth Hood Latta, as Pitti-Sing, and Elsie Morris Brinton, whose *Katisha* has become classic in Savoy annals. It is interesting to recall that the Savoyards' zeal has resulted in our hearing in recent seasons such unusual and infrequently given Gilbert and Sullivan works, as "Trial by Jury," "Iolanthe," "Patience," "Princess Ida," "The Sorcerer," "The Gondoliers," and "The Yeoman of the Guard," all done on a professional scale and with a really exceptional chorus of picked voices. Most of these are never done by professional companies and are rarely attempted by amateurs, church choirs, etc. So it is only through the ambitious efforts of enthusiasts that one has the opportunity to see and hear how remarkably well the Gilbert-Sullivan works wear.

The season of free Sunday afternoon concerts at the Academy of the Fine Arts has ended after very fine achievements in the cause of music propaganda and extension of musical taste. Mildred Faas, the distinguished Philadelphia soprano, was the soloist at the eighteenth concert and associated with her on the program was the excellent Russian String Quartet composed of members of the Philadelphia Orchestra, and including Joel Belov, first violin; Josef Chudnowsky, second violin; Samuel Belov, viola, and Sidney Hamer, 'cello.

W. R. M.

Ganz Will Tour Switzerland and France

After the termination of his masterclass in Kansas City, Mo., Rudolph Ganz will sail for Europe, on July 31. After a brief stay in Paris he will join his family in the Swiss mountains, where he intends to conquer some "difficulties," not in playing but in climbing. His public appearances on the other side will be on Oct. 3, with the Symphony Society in

his native city, Zurich. Concerts are booked with every Swiss orchestral organization. In November there will be a series of concerts in Paris both with orchestras and in recitals and a few appearances in other French cities. Mr. Ganz will then return to Switzerland for a recital tour of about ten cities. He expects to spend Christmas on the ocean, as his first appearance in the U. S. A. is scheduled to take place on Jan. 2. His "short" American tour, which however will last up to May 1 is being rapidly booked. The first New York recital will take place on Jan. 18 and the program will contain the first hearing of a large work from Mr. Ganz's own pen.

Storr Engaged to Sing with Many Oratorio Bodies



Photo by Mishkin

Lionel Storr, the Basso-Cantante

Lionel Storr, basso-cantante, who has appeared with a number of prominent organizations in the East the past year, will be soloist with many oratorio societies throughout the country the coming season. Mr. Storr was born in England and came here as a boy. He was as a youngster a member of the boy's choir at St. Jude's Church, Leeds, England. As his voice developed, it changed from a soprano to a bass-baritone. Mr. Storr obtained practically all of his musical education in the United States and has made his home here for a number of years. He has specialized in oratorio.

During the past season Mr. Storr has appeared in New York at the Biltmore and Commodore Musicales, the Mozart Society, Carnegie Hall with the Volpe Symphony Orchestra, in joint recital with Anna Fitzu before the Woman's Club of Bridgeport, Conn.; also with Miss Fitzu and Arthur Rubinstein at the Kismet Temple in Brooklyn; with Isolde Menges at Middletown, N. Y.; the Glee Club of Trenton, N. J., and many other engagements.

SETTLES SONG DISPUTE

Copyright Only Safe Protection for Music, Decides Court

The suit of Alice Smythe Burton Jay against the publishers of "Tipperary" was dismissed last week by Supreme Court Justice Ford, who found the similarity of the two songs no ground for a claim. In handing down his decision, Justice Ford set up an important precedent in which he declares that the alleged property right in a song was of far less binding value than the copyright. In the decision the Court said: "The common-law right which plaintiff is asserting here is quite different from the exclusive right to publish acquired by virtue of the statutory copyright. 'An author has, at common law, a property in his intellectual production before it has been published, and may obtain redress against anyone who deprives him of it, or, by improperly obtaining a copy, endeavor to publish or to use it without his consent.' Surely the authors of 'Tipperary,' assuming it to be their original production, as I believe it was, at least, so far as this plaintiff is concerned, have the same property rights in their intellectual production as the plaintiff has in her 'Booster Chorus.'"

'OTELLO' REVIVED BY ITALIAN FEDERATION

Zerola Heads Splendid Cast in Performance at the Lexington Theater

Verdi's "Otello" which has been unwarrantably neglected in New York for at least five seasons, was given an excellent representation at the Lexington Theater on the evening of June 26, by the Italian Lyric Federation of which Alfredo Salmaggi is director. The performance besides giving a hearing to one of Verdi's most lovely scores, brought again before the public, in the name-part, Nicola Zerola, who has not been heard since the Manhattan days, but who, next winter will be with the Metropolitan.

The evening was, of course, Mr. Zerola's and an admirable performance he gave in every respect. His voice, especially in its upper register, was clear and ringing, he acted with intelligence and dramatic skill, but best of all, he exhibited a personality of such distinct charm that he "got" the audience from his first entrance. He will certainly be a valuable addition to the personnel of the Broadway house.

Roberto Viglione as Iago with a "juvenile" make-up did some very beautiful singing. His voice has a curious but rather engaging quality and it is exceedingly well trained, every note being perfectly placed. His "Credo" while lacking in the deviltry one usually associates with the number and with the character, was vocally impressive. The remaining male parts were assumed by Luigi Fini, Pietro de Biasi, Vincenzo de Blasio and Natale Cervi.

Bianca Saroya as Desdemona, looked lovely and acted this most insipid part in an interesting way. Her singing was good, especially in the final act. Ada Paggi as Emilia was always in the picture. The chorus was adequate, though somewhat bombastic.

The orchestra under Adriano Adriani, played too loud from the rising of the curtain until the going down of the same, though this may have been the result of the treacherous acoustics of the house. The scenery and costumes were the best that the Federation has had yet at any of its performances. J. A. H.

LYNCHBURG, VA.—Mary Watts, Hester Busey and Josephine Thornhill, pupils of Miss Maryon Martin, voice instructor, were presented in concert June 2.

Passed Away

A. O. Roberts

CLEVELAND, OHIO, June 20.—A. O. Roberts, the father of Emma Roberts, the contralto, died suddenly at the home of his son H. Melvin Roberts, in Cleveland, June 17. Mr. Roberts, who had been in poor health for some time, recently retired from the practice of law in Henderson, Ky., and removed to Cleveland. Mrs. Roberts was in New York at the time of her husband's death having come on for the wedding of her daughter, Laura Belle Roberts, to Robert Stewart of New York, June 9. Emma Roberts was on the point of leaving to attend the convention of the International Association of Rotary Clubs, at Atlantic City, N. J., when the sad news reached her. This is the second bereavement which Miss Roberts has suffered within a few months, her devoted friend and teacher, Mary Rhineland Callender, having died last November.

Lorenzo Tanzi

Lorenzo Tanzi, for twelve years a member of the chorus of the Metropolitan, died on June 20, of bronchial pneumonia. Mr. Tanzi, who is survived by a widow and three children, all of whom are in Italy, was born in Parma in 1869, but lived most of his life in this country.

Johnston Cornish

WASHINGTON, N. J., June 26.—Johnston Cornish, president of the Cornish Company, manufacturers of pianos, organs and talking machines, died suddenly to-day at his home here from an acute attack of indigestion. He had been ill but a few days.

FINE CHORAL MUSIC AT WILLOW GROVE

Mendelssohn Club Delights Audience—Revival of "The Mikado"

PHILADELPHIA, June 26.—A distinguished feature of the early summer music at Willow Grove was the concert given by the Mendelssohn Club, under the efficient direction of N. Lindsay Norden. The Mendelssohns are one of the best organizations of their kind in the country, and their fine singing, the values of which were little impaired by out-of-doors environment, gave great pleasure to the musical "fans" who are regulars at Willow Grove.

The accompaniments were played by Victor Herbert's Orchestra, which is here for its annual engagement. The orchestra also played spiritedly Gade's "Ossian" Overture and the "Malaguena" from Moszkowski's "Boabdil." Fred Landau, an excellent violinist, contributed Svendsen's "Romance."

Of special interest among the Mendelssohnian contributions was "De Sheep-fol," by W. W. Webbe, who won with this piece the Mendelssohn Club prize last year. Blumenthal's setting of Herrick's dainty lyric, "Gather Ye Rosebuds While Ye May," was prettily given, but perhaps the best exemplification of the Mendelssohn Club singers' equipment was the Grieg "Ave Maris Stella." Charles W. Stahl sang the incidental solo in Rimsky-Korsakoff's "Song of India."

Mr. Herbert and his popular organization opened their season here last Sunday, giving largely attended afternoon and evening concerts. They have been playing three or four programs a day. Several of the conductor's most recent compositions had their premières here on the opening day. Mr. Herbert also played a quaintly rhythmed Chinese dance and a new tango, during the week, and his new march, "22nd Engineers." He is, to the great delight of his pupils, reviving a number of his old comic opera successes, such as a potpourri from "Babes in Toyland" and "The Lady of the Slipper." Mr. Landau offered a selection of solos from the standard violin repertoire, and also introduced Cecil Burleigh's Concerto, offering the *Andante* and the *Allegro grazioso*.

The Savoy Company, organized a score of years ago for the purpose of reviving annually one of the Gilbert-

Mother Nature Is Harrold's Prompter During Summer



What One Metropolitan Opera Tenor Does in Summer: Orville Harrold at West Norwalk, Conn. On Left: Mr. Harrold's House Which Is Nearing Completion. In Center and on the Right: the Tenor as Farmer, with His Sickle and His Cart

WITH the coming of summer the tenor Orville Harrold, who last season was one of the successes of Mr. Gatti's Metropolitan season, has betaken himself to West Norwalk, Conn., and there he works on his farm. The cottage in the

background of one of the pictures is where Mr. Harrold is living until his house is finished. Hauling vegetables, mowing grass and lots of other things out in the open air keep him engaged these days, when he is getting himself

into physical trim for his second Metropolitan year.

Mr. Harrold's first Victor record will be issued this month, the American tenor being a "Red Seal" artist. The record is the Narrative of *Rodolfo* from Puc-

cini's "Bohème," in which Mr. Harrold had such a triumph last season, when he sang it at the Metropolitan and had one of the biggest receptions at the close of the aria given to any artist there in years.

Vetoed Aldermen's Band Bill In Music's Interest, Says Mayor

In Response to Request of Federation That He Reconsider Veto, Hylan Says It Was to Aid People and Musicians—Describes Work of Administration for Music

IN response to the request of the American Federation of Musicians that he reconsider his veto of the Aldermanic ordinance affecting municipal bands, Mayor Hylan of New York City, on June 26, sent the following letter to Joseph N. Weber, president of the association:

"Mr. Joseph N. Weber,

"President American Federation of Musicians.

"Dear Sir:

"The aldermanic ordinance affecting municipal bands was vetoed by me not only in the interest of the public generally but with the distinct idea that such action would help the musical unions referred to in your letter of June 4.

"In order that any possible doubts or misapprehensions may be removed, let us get a correct understanding of the attitude of this administration toward music and musicians.

"When the present city administration took office it determined that music should be brought within reach of all the people. In prior administrations music had been regarded as more or less outside of municipal activities, with the result that it received small attention and still smaller appropriations.

"Private initiative, it is true, was always able to supply both good music and musicians for those financially able to pay for such privileges. But the well-to-do only constitute an inconsiderable portion of our population. Our task, therefore, was to bring the benefits of music into the lives of all the people, and particularly those of slender means. This we have endeavored to do so far as lay within our power. In carrying out this

beneficent municipal policy, we have received the sincere thanks of those who have been the recipients of its benefits and have also set an example which organizations and individuals outside of the city government have enthusiastically followed.

"The masses of the people are getting to know good music better by constantly hearing it in public parks, playgrounds, recreation centers and other places of public assemblage. They are demanding more and more music. In addition, these public concerts are proving themselves a potent factor in creating and developing a musical taste. The acquisition of this musical taste should be of much value to musicians throughout the city. In the satisfaction of this taste and its demand for more music, will not the people congregate wherever musical entertainment is offered? And this, surely, is to the advantage of professional musicians.

"The city administration endeavors in all of its enterprises to do the greatest good for the greatest number. To attempt to deprive vast numbers of the people of the recreational and educational influences of music would be subversive of a government administered in the interests of all classes.

"You say that your Federation has a membership of 7000. The population of this city is close to 6,000,000. Do you seek to serve the particular interests of the 7000 and to the disadvantage of the 6,000,000?

No Budget Appropriation

"It is a mistake to imagine that the suspension of the municipal bands or the restriction of their zone of activity will be of value to private musicians. There is no budget appropriation for municipal bands. The members perform gratis. They do so at all hours, often foregoing personal pleasures as well as those of home and family. The services

of the municipal bands are intended to supplement the paid bands provided for by budget appropriations, and represent the desire of the city administration to provide that extensive musical entertainment which the limited funds at its disposal would not otherwise permit. If you stop these bands from performing, you stop a means of recreation which has now become a positive necessity in the life of the city. Moreover, private bands will not be employed, as there are no funds available for this supplementary service. You may, however, encounter the possible danger of blunting a musical taste the acquisition of which is undoubtedly proving profitable to professional musicians.

"May I ask, would you have the great humanizing influences of music and song restricted to a privileged circle, as was the lamentable condition in this city for many years? If so, you must also close the doors of the Museums of Art and Natural History, for these institutions provide refinement and culture without charge.

"Let us not forget that we live in a democracy. The great strength of this form of government is due in large measure to the fact that it opens up to all classes of the people the opportunities for the things which add most to the satisfaction of life. A democracy will not long survive if the communities are to become composed entirely of self-centered individuals or of self-seeking groups. To groups as well as individuals, happiness and contentment are possible only when citizens turn their gaze away from their own selfish interests and do justice to the rights and interests of others.

"The suggestion of your Federation for the adoption of the aldermanic ordinance which would curtail the activities of the municipal bands comes with ill grace from a group of people which the city administration has always endeavored to help. Do you know that the 1919 budget, the first one prepared by this administration, contained an appropriation of \$39,000 for paid music, as compared with less than half that amount

allowed by our predecessors? Do you also know that the 1920 budget contains an appropriation of \$55,000 for paid music, and that this increased allowance received the hearty support of every member of the Board of Estimate and Apportionment when the appropriations were being made for the 1920 budget last fall?

"In voting appropriations for the various municipal activities, we are not permitted to distribute funds indiscriminately. It is the people's money which is being voted away. In appropriating funds for music we have had to keep this fact in mind. Nevertheless, we feel that the constantly increasing budget appropriations for music made by this administration are sufficient indication that there is no intention on our part to curtail this important branch of municipal service. Indeed, it is our hope to extend musical entertainment to every locality in the city.

"To help carry out our plans for extensive free musical concerts, we are obliged to utilize the services of our musical bands and to solicit philanthropic citizens as well as singers and musicians to give of their time, money and talents in furtherance of the city's policy.

"Do you recall how large a part gratuitous musical performances played throughout the war? Enlistments, Liberty Loans and war drives of all kinds could hardly have been pushed successfully without this service. There is still need of this spirit of co-operation. I know that there are any number of musical bands, particularly those composed of resident New York City men, which would gladly perform gratis in the poorer sections of the city where music is seldom if ever heard. They would be glad to supplement the charitable work of the municipal bands. And, of course, the more volunteer help that is offered the greater will be the appreciation both of the city officials and the public generally in whose behalf this city is being administered.

Very truly yours,
"JOHN H. HYLAN,
"Mayor."

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